WHAT IS

Klavarskribo?

The purpose of this booklet is:

- to explain the essentials of Klavarskribo;
- to compare Klavarskribo with the old notation — also as applied to various instruments, singing and theory;
- to give information concerning the Klavarskribo Institute, its activities and achievements;
- to point the way to the practical application of Klavarskribo, both for playing and tuition.

KLAVARSKRIBO INSTITUTE

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Klavarskribo

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Definition:

Klavarskribo is a much improved **notation** for **any** music.

INTRODUCTION.

Since those early days (in the tenth and eleventh centuries), when the horizontal stave was first used, the Art of Music has developed immensely in many ways.

Whilst, in the beginning, the octave contained only 7 tones, this number was gradually increased until composers were no longer restricted — either in their choice of key or in their modulations.

The limited pitch of the human voice was extended, as instruments were invented and improved, so that music now covers a range of more than 8 octaves. Rhythm became more free and developments in technique led to a continuous increase of virtuosity.

Keyboard instruments, in particular, demonstrate the marked improvement which has taken place — where the ancient, primitive organ with a few broad keys has developed into our modern church organ and grand piano.

One thing, however, has not changed fundamentally. The **notation** of Bach's "48" or a modern score is still based on the same principles as those of a mediaeval song!

The extension of the diatonic scales by chromatic tones — for which there was no place on the stave — was provided for by the introduction of makeshifts, such as sharps, flats, naturals etc. Complicated rhythms led to still more complicated notational signs. As music freed itself from material restrictions and rose to the heights on which Palestrina, Bach, Mozart and Beethoven created their immortal masterpieces, so did the clarity of music notation diminish, with the result that today only a limited number can read it proficiently.

The gulf between man and active music-making — already widened by mechanical music reproduction — is, in part, due to the difficulties and complexity of the present notation. So, when we set out to restore the joy of music-making to the people, the obstacle of a **difficult notation** is one of the first to be removed.

Respect for tradition and the results which have been achieved with the old notation in the past, must not stop us from striving after necessary improvements. "A new notation is long overdue" — says the Encyclopaedia Britannica.

Here lies a duty for all who care for music! May this book convince you of our sincere and artistically justified intentions.

Chapter I

Explanation of the notation

We would ask the reader to peruse this chapter without wondering about the "reason why" and without indulging in an understandable tendency to criticize.

Both the "reason why" and the "pros and cons" will be discussed at length in the subsequent chapters; this, in our opinion, is preferable to the continual interruption of the following explanation by argumentation.

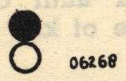
Indication of the pitch

THE NOTES.

The Klavar notation distinguishes two sorts of notes:

black (closed) notes

white (open) notes



The white notes. The diatonic scale of C, written in Klavar, is as follows:

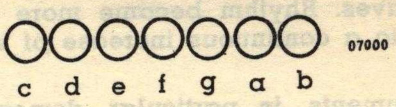


Fig. 1. The diatonic scale of C.

These are all white (open) notes, which, as usual, are named c, d, e, f, g, a, b.

The black notes. When the notes which are foreign to the scale are added, the picture of all twelve notes of the octave becomes as follows:

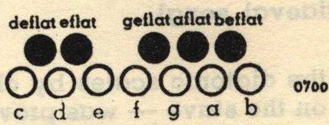


Fig. 2. The chromatic scale.

Five black notes have been added. These are named deflat, eflat, geflat, aflat, beflat. (Motivation in Chapter IV, pag. 48). Thus here the chromatic scale from c to c is always represented by one and the same picture.

THE STAVE. When vertical lines are drawn through the black notes the following picture of the stave is obtained:

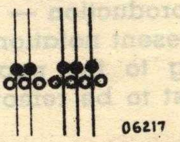


Fig. 3. The Klavar stave with all the notes (1 octave).

thus a five-line system, consisting of a group of two lines and one of three. The latter group is drawn more boldly, in order to show the difference better.

From fig. 3 we see that one octave is written on a stave consisting of 5 lines, on which, in addition to the notes of the diatonic scale, there is also room for the notes foreign to that scale. Contrary to the old notation, the latter have **a place of their own** on the Klavar stave.

Extension of the stave. The stave can be extended by placing a number of one-octave staves side by side **according to requirements.**

A four-octave stave, for instance, presents the following picture:

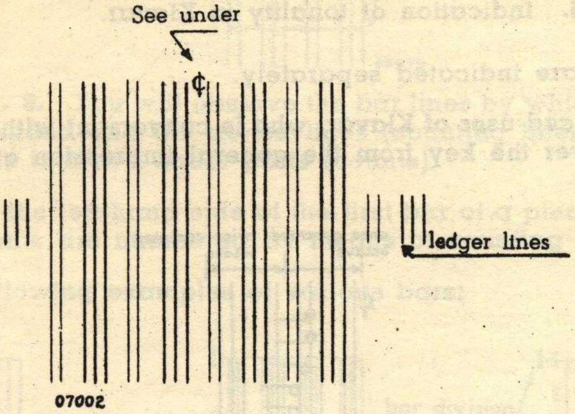


Fig. 4. Four-octave Klavar stave, with ledger lines.

Ledger lines. Ledger lines can be added according to the same method. See fig. 4.

THE ¢ SYMBOL. The point of orientation on the Klavar stave is ¢, the symbol for middle c, which is placed above the position occupied by middle c. This ¢ symbol is repeated above each stave (See fig. 4).

NOTE STEMS. The notes are provided with horizontal stems in such a way that the black notes are on top of the stem, while the white ones hang below it.

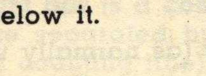


Fig. 5. Note stems.

In fig. 3 we saw, moreover, that the black notes are written **through** the lines of the stave, the white ones **between** them. Thus the rule is:

black notes always **on top of** the stem, **through** the lines;

white notes always **below** the stem, **between** the lines.

The purpose of the note stems. The note stems may point either to the left or to the right.

For keyboard instruments, stem to the **left** means: play notes with **left hand;** stem to the **right** means: play notes with **right hand.**

For singing and certain instrumental music we can distinguish the different parts from the direction of the stem, and also in the case of music for stringed instruments the stems have a special function (to which we shall revert later).

TONALITY. In Klavar the tonality is indicated at the beginning of a piece of music, or part of the piece (i.e. where in the old notation the key signatures change). This is done by means of the key note, for major with a circle round it, for minor with a diamond.

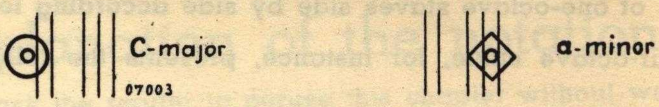


Fig. 6. Indication of tonality in Klavar.

Church keys are indicated separately.

An experienced user of Klavar, who is conversant with harmony, will readily discover the key from the general impression of the notes.

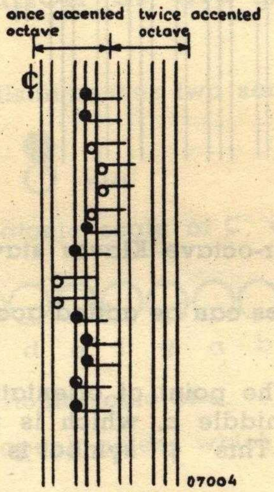


Fig. 7. It should be noted that in this case:

a. the notes are read downwards;

b. the stave has an extent of two octaves (as normally used for non-harmonized music);

c. the notes remain within the once accented octave;

d. all the notes belong to the same part, since all their stems point in the same direction.

Time

SCHEME OF THE METRE.

Just as in the old notation, the stave is divided into **bars** by means of **bar lines.** As a matter of course, these bar lines are horizontal in Klavar, and moreover at equal distances from one another (at least for each separate stave). Thus a bar in which there is one note is just as large on paper as one in which there are, for instance, 16 notes.

On the same principle, the bars in Klavar are subdivided into **counts,** (or **beats**) by means of dotted lines, named **counting lines.** Fig. 8, for instance, shows:

The two-count bar (2/4 bar in old notation)

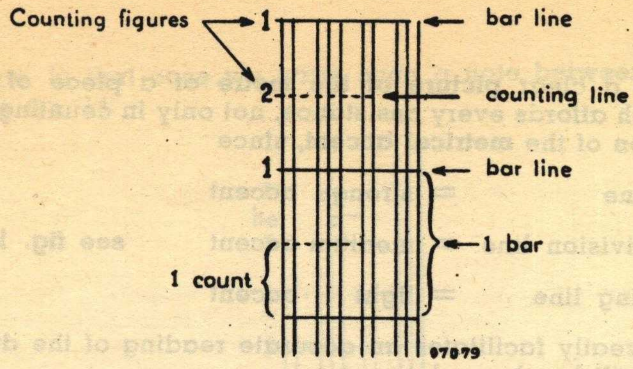
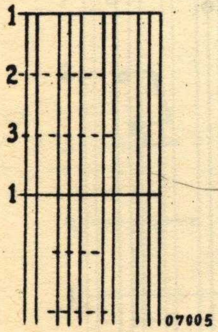
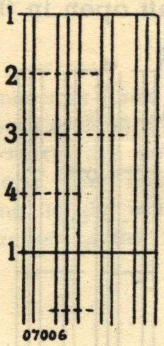


Fig. 8. You will observe the bar lines by which the bars are bounded and the dotted lines (counting lines) dividing the bars into two equal parts (counts).

On the left-hand side of the first bar of a piece of music the counts are numbered by means of **counting figures.**

Note the following examples of various bars:





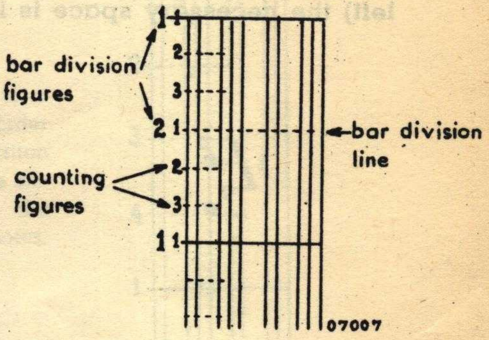


Fig. 9. 3-count bar. **Fig. 10.** 4-count bar. **Fig. 11.** 6-count bar.

The six-count bar is a **compound bar,** in two parts. These two parts of the bar are separated by a **bar-division line** (which is somewhat longer than a counting line).

The parts of the bar are indicated by the **large bar-division figures 1, 2** on the left-hand side.

Each **part** of the bar is again sub-divided into counts, by means of counting lines. These counts again are indicated by counting figures.

When **the metre changes** in the course of a piece of music, the new metre is clearly indicated by counting figures as soon as it occurs.

METRONOME TIME is shown beside the first bar. For instance, where the old notation states ♩ = 76 we write in Klavar the number 76 beside the part of he bar corresponding to the crotchet in the old notation.

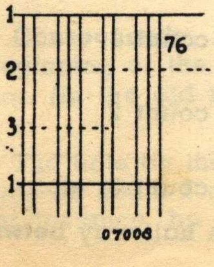


Fig. 12. Indication of the metronome time.

In this way a clear **picture of the metre** of a piece of music is obtained, which affords every assistance, not only in counting, but also in the execution of the **metrical accent,** since

bar line = strong accent
bar division line = medium accent **see fig. 11**
counting line = light accent

Further, it greatly facilitates an accurate reading of the **duration** of the tones, as will be shown later on.

How are the notes inserted in this timing scheme?

STRIKING TIME.

In Klavar a note (or chord) which is struck at the beginning of a bar, is **actually written at the beginning of the bar.** The stem of such a note (or chord) then coincides with the bar line (see fig. 13). In order to bring out clearly the direction of the note stem (to the right or to the left) the necessary space is left open in the bar line.

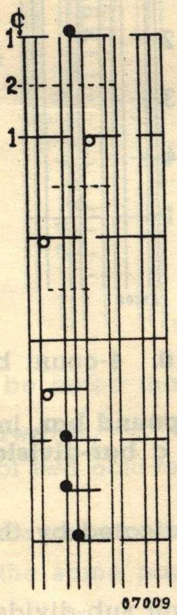


Fig. 13. (two-count bar).

A further logical consequence of the fact that a **black** note is always **above** the stem and a **white** note **below** it, is that a black note is also above the bar line while a white note hangs under it.

The place of the stem determines the beginning of all notes attached to that stem. Consequently:

Stem coinciding with bar line = beginning with count 1

Stem coinciding with counting line of count 2 = beginning with count 2

Stem coinciding with counting line of count 3 = beginning with count 3, etc.

Of course, it may happen that a note has to begin half-way **between** two counts. In that case we write such a note **between** the counting lines. See fig. 14.

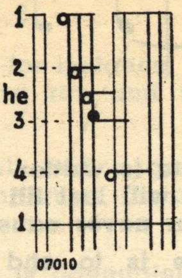


Fig. 14. The third note begins between counts 2 and 3.

Further it may happen that a note must begin at ¼ or at ¾ of the count. See fig. 15, in count 2. In that case we introduce a smaller counting line (auxiliary counting line) between the counting lines, thus dividing the count into two equal parts, and the note is inserted half-way.

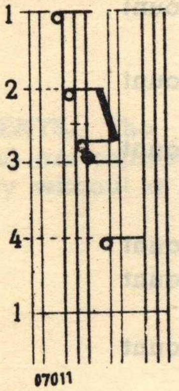


Fig. 15.

Connecting lines form groups of notes in order to make the notation clearer. They have nothing to do with the duration of the notes.

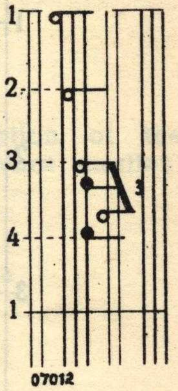


Fig. 16.

A triplet (division of a count into three) is to be found in fig. 16.

According to the same principle **any** further division can be shown clearly and accurately, if necessary, even in 128ths. (We shall revert to this later on).

Klavar music paper, provided with faint lines for the bar division, greatly facilitates writing the notes in the right place.

Duration of the notes

The beginning of the tones has already been dealt with. Now if we also determine the end, the **duration** will be shown automatically.

The general rule is: **"Every note ends when the next note of the same part begins."**

Consequently, in fig. 13 the note on count 1 of bar 1 lasts till the beginning of the note on count 1 of bar 2, i.e. 2 counts — an entire bar. (In the old notation this would be a "half note" or "minim.").

The note on the 3rd bar line extends across the next bar line to the note on count 2 of bar 4, i.e. 3 counts. In the old notation this would, for instance, be rendered as follows:

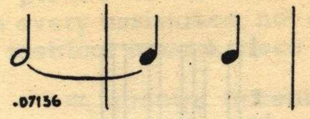
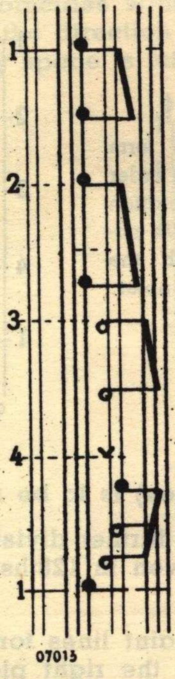


Fig. 17.

In Klavar, of course, **no** note is written on count 1 of bar 4, since the note on count 1 of bar 3 will last **till the next note,** i.e. count 2 of bar 4. A bar line in Klavar **never** causes a tone to end.

THE STOP SIGN. If a note is to end before the beginning of the next note of the same part, this is shown by a stop sign. This stop sign is inserted right under the note to which it refers and exactly at the point where that note is to end. — Contrary to a "rest" in the old notation, the stop sign does not represent a relative duration.

Fig. 18. The duration of the notes is as follows:



1st note ½ count

2nd note ½ count

3rd note ¾ count

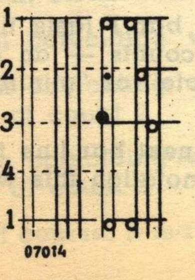
4th note ¼ count
5th note ½ count

6th note ½ count

After the stop sign ¼ count rest.
7th note ¼ count
8th note ¼ count
9th note ¼ count

THE CONTINUATION DOT. This is only applied in the case of music to be played in parts, especially key-board music. The continuation dot serves as a clear indication that a certain tone must be sustained, and thus — in that sense — is the opposite of the stop sign.

The continuation dot is inserted right under the note to which it refers and at the point where it is necessary (or desirable) and, **contrary to the dot in the old notation, does not** represent any relative duration



Use of the continuation dot.

Fig. 19. In this figure two parts are shown, both written with one stem, which occurs particularly in chorus scores (soprano and contralto = stem to the right; tenor and bass = stem to the left) and in keyboard music (notes for the right hand = stem to the right; notes for the left hand = stem to the left).

The continuation dot on count 2 serves to indicate that the note for the second part continues until count 3, although in the first part a new note occurs on count 2.

But for this dot, the singer, for instance, would not be able to obtain a clear idea of how his part ran and the keyboard player would release the left key.

N.B. On page 60 you will find a great number of examples of various metres, the old notation being given for purposes of comparison.

Thus the duration of notes is adequately and accurately dealt with in Klavar by the use of **two** symbols only: the **stop sign** and the **continuation dot,** used in conjunction with the graphic distances between the notes printed on the stave. Comparison of the various notational examples which appear later in this book will accentuate the value of this reform.

Abbreviations

ORNAMENTS. The ornaments (with the exception of the trill or shake) are represented by notes, i.e. by somewhat smaller notes, generally without a stem, for instance

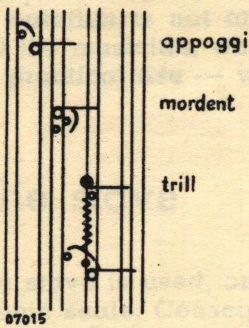


Fig. 20. A few ornaments

THE PEDAL SIGN. When the right pedal (the sustaining pedal) is to be pressed down, this is indicated by the symbol ⅄, inserted on the left-hand side of the stave.

When the pedal must subsequently be released, this is shown at that point by a stop sign ∨, right under the pedal symbol. The stop sign for the pedal is therefore the same as that for the notes.

ARPEGGIO. An arpeggio chord is written on a slanting stem.

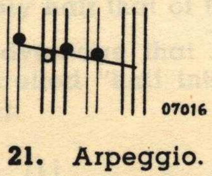


Fig. 21. Arpeggio.

Consequently, the notes of such a chord are not on a level, and as we read downwards, the highest note is naturally played first, and the lower notes in order of succession. Thus in fig. 21 the note on the extreme left is played first, while that on the extreme right is played last.

TREMOLO. In the case of a tremolo only the two first touches are written; a notation of the stems only is sufficient for the remainder.

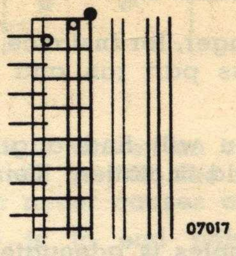


Fig. 22. Tremolo.

Further Symbols

Other symbols, such as fingering, repeat dots, staccato dot, crescendo and decrescendo symbols, sforzato, agogic accent, slur, fermate, flageolet, etc. etc. are the same as those of the old notation.

Chapter II

Comparison of Klavar with the old notation.

Practical experiment is undoubtedly the best means of comparing the two systems. Unfortunately, anyone who has used the old notation for many years will certainly be unable to form an opinion in a short time by observing **himself,** since it is not fair to compare the result of a few hours' Klavar study with that of a great many years' use of the old notation.

It is true that even a few months' experience in teaching beginners will give convincing results, but the data obtained are restricted to very simple music — although it will even then be much easier to imagine the great advantages of Klavar for advanced and very advanced pupils.

Within the scope of this treatise we must therefore be governed for the time being by reason — by sober reflection — and we trust that the reader is willing to co-operate, even though in **artistic** matters he may be inclined to attach primary or exclusive importance to emotional elements. After all, the music **notation** is not an integral part of the music itself. It is only a tool of the musician, which should be judged first of all by its efficiency for practical use — without any emotional considerations.

The stave

In the old notation a five line stave is used, on which there is room for the seven notes of the diatonic scale. Consequently, the stave has only room for seven notes per octave.

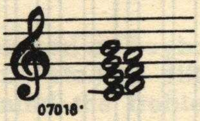


Fig. 23.

The picture in fig. 23 looks perfectly regular, but in reality there is a great irregularity in the successive intervals, i.e. the differences in pitch between the tones. As a matter of fact, the interval between the third and fourth tones, and between the seventh tone and the first tone of the subsequent octave, is only **half** that of the other intervals.

Klavar has the important advantage that this distinction is to be seen at a glance: for the so-called "half intervals" there is **no line** between the notes. (See fig. 24).

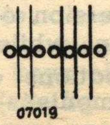


Fig. 24. The same as fig. 23, but in Klavar.

THE KLAVAR STAVE IS CLARITY ITSELF!

The Klavar groups of two or three lines can be comprehended at a glance, without any cerebral effort (thus without calculating).

This is **not** possible with a group of five lines (as in the old notation). In that case we count subconsciously 2 + 3 lines or 2 + 1 + 2 lines, which, in any case, requires some mental effort — slight as it may be — as long as one has **constantly** to do with a five-line system.

But all this is changed as soon as leger lines are resorted to in the old notation. There reading off the leger lines requires a mental effort which is not to be under-estimated and it takes years and years of reading practice before the pupil can read off the leger lines at first sight without a hitch.

As a matter of course, the Klavar leger lines are also in groups of two thin and three bold lines and are quite as easy to grasp as the stave itself.

Those who have no Klavar practice sometimes wonder whether reading off a stave composed of so **many** lines does not easily lead to confusion. But this is **not** the case, since very soon the Klavar reader assimilates the lines in groups — which is possible as there are never more than three lines in a group — and later on even in octaves, which is made possible by the equality in octaves of the stave.

Fig. 25 further shows that the range of the Klavar stave exceeds that of the old notation. A stave of four octaves (for certain pianoforte pieces sometimes five octaves) can still be seen at a glance. That of the old notation scarcely comprises three octaves.

In Klavar, of course, no more octaves are used than are necessitated by the nature of the music.

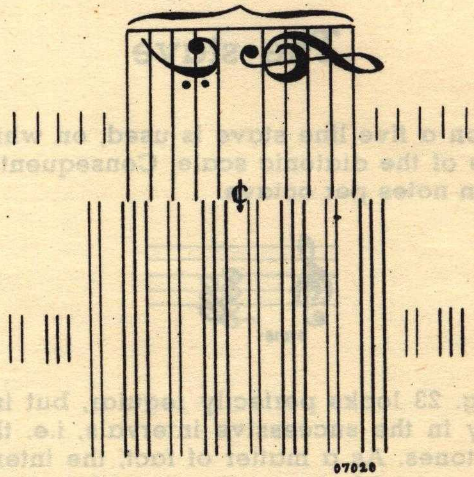


Fig. 25.

THE POSITION OF THE STAVE.

The most important advantage of the vertical position of the Klavar stave lies in the fact that the chords correspond to those of the keyboard, so that for instruments where many notes must be read simultaneously, the cerebral conversion of "note image" into "touch image" requires the least exertion, while the notation, as it were, **at the same time** provides indications as to technique (see also Chapter III, under "Keyboard Instruments" — Analogy between notation and keyboard).

For stringed instruments, too, the vertical position is a great advantage, since it enables a very clear indication of the bowing to be given. (This will be further discussed under "Stringed Instruments", page 36).

LACK OF ROOM ON THE STAVE OF THE OLD NOTATION.

In the old notation all the places on and between the lines of the stave are occupied by the notes of the diatonic scale. (See fig. 23). For the chromatic scale (12 tones) the old notation stave is 5 places short; to make it clear that the tone required is a semitone higher or lower than the one indicated, sharps and flats must be resorted to.

In Klavar, however, these five notes can be accommodated without any makeshifts. See fig. 26.

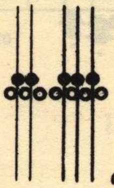


Fig. 26.

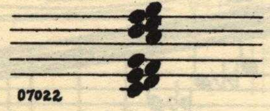
This arrangement of stave lines and notes does away with the whole system of sharps and flats, double sharps, double flats and naturals. (This will be explained in Chapter IV).

Sharps, flats and naturals

(The results of the lack of room)

We give below a few examples of the consequences of the lack of room on the stave and the resulting use of sharps and flats.

According to the clefs and key signatures at the beginning of the stave and accidentals at the beginning of the bar, these notes, appearing further in the bar:



may all represent this same tone:

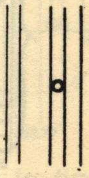
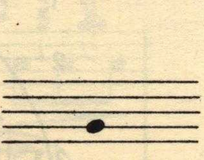


Fig. 27.

All the notes in **fig. 27** are played on keyboard instruments by striking one and the same key (g, fx, etc.) in different octaves; and in this example we have only in mind the treble (or G) clef and the Bass (or F) clef. In Klavar this is always represented in one and the same manner.

According to clefs and key signatures at the beginning of the stave and accidentals at the beginning of the bar, this note, appearing further in the bar:



may represent all these different tones

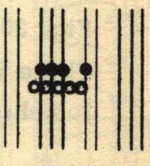


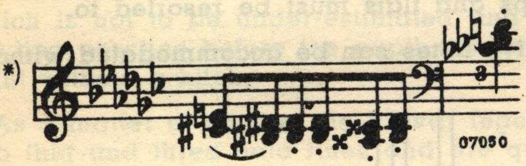
Fig. 28

On the other hand one note, according to the clefs and key signatures, may represent all sorts of tones which, on keyboard instruments, are produced by 9 different keys of the octave. Here too we have in mind only the G and F clefs (see fig. 28). Klavar adopts the only logical course and writes nine different notes.

Actual practice is even clearer than such specially constructed examples. Therefore, we give below:

A FEW EXAMPLES FROM ACTUAL PRACTICE. The reader will have no difficulty in adding a number of others.

The following bar from a Chopin sonata shows that sharps, flats and clefs may transform the simplest passage — from a technical point of view — into something that can hardly be played at first sight.



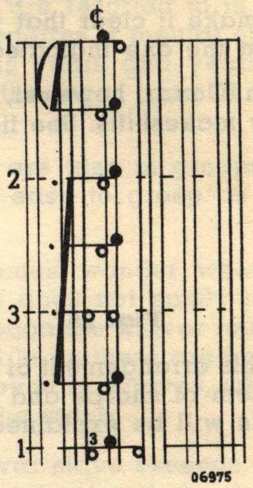
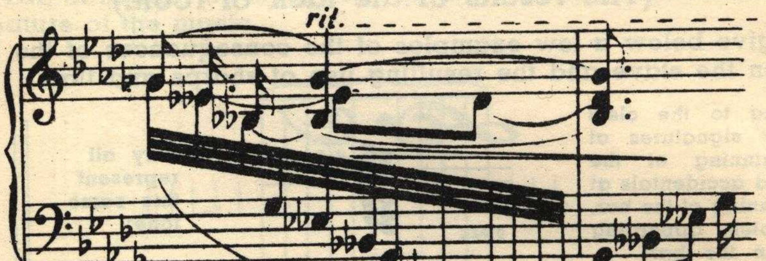


Fig. 29 Sonata. Fr. Chopin Op. 35.

The difficulty increases in the case of music which is less simple from a technical point of view. Just try and play the following examples.



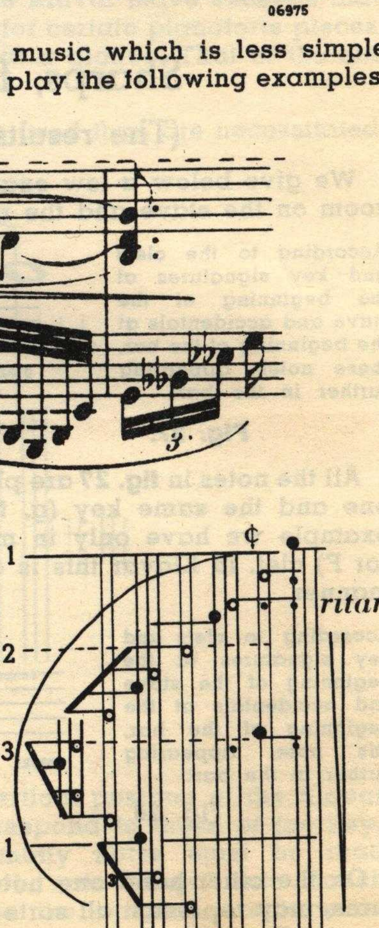


Fig. 30.
Three intermezzi.
Joh. Brahms Op. 117 No. 2.

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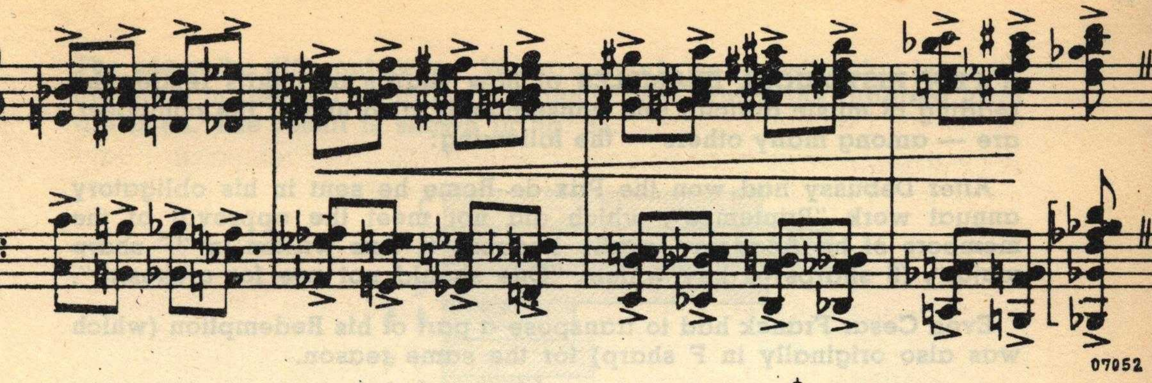
*) All passages in the old notation in this pamphlet (with the exception of fig. 38) are true photographic reproductions of the original.



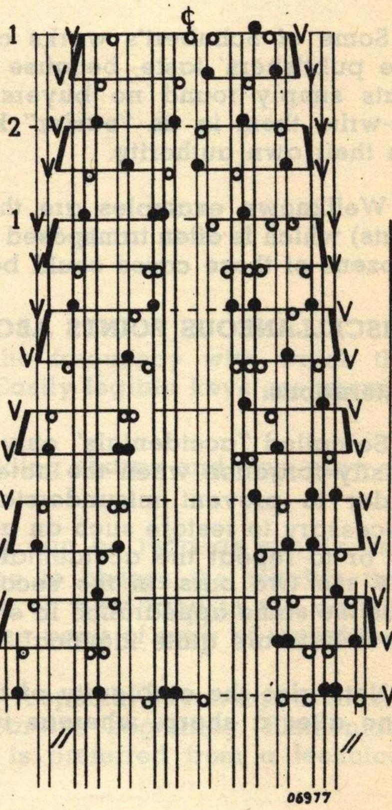
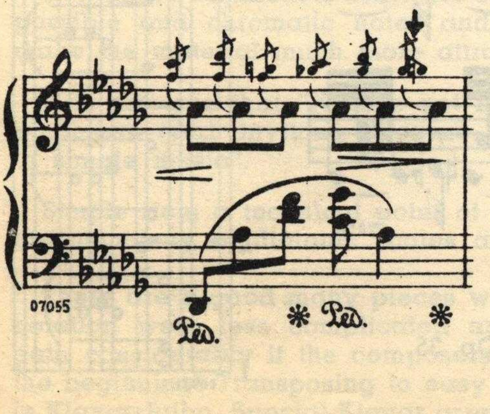


Fig. 31.

Rhapsody in Blue. G. Gershwin.

Another consequence of the lack of space is demonstrated in fig. 32.

In this case it is impossible to write the notes in the usaul way, so that the composer has had to resort to splitting the stem.



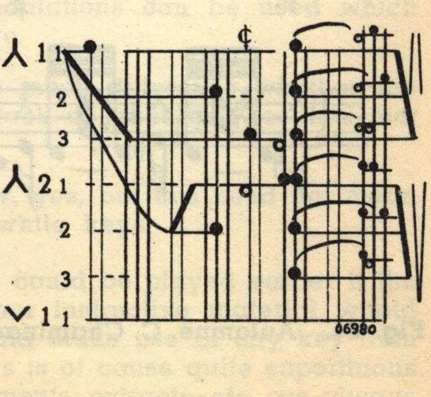


Fig. 32. Berceuse. Fr. Chopin. Op. 57.

A FEW HISTORICAL EXAMPLES of how sharps and flats render the reading of music difficult and consequently also hinder the composer, are — among many others — the following:

After Debussy had won the Prix de Rome he sent in his obligatory annual work "Printemps", which did not meet the approval of the members of he Academy, partly because it was written in "F sharp major", (6 sharps) a key which: "One should not use for orchestra".

Even Cesar Franck had to transpose a part of his Redemption (which was also originally in F sharp) for the same reason.

Some of Schubert's works contained too many key signatures for the publishers' taste, because the editions with so many sharps and flats simply found no buyers. Consequently, the composer had to re-write them in an "easier" key. Sometimes the publishers did this on their own authority.

Wellknown examples are the Impromptu Op. 90 nr 3 in Geflat (6 flats) which is often transposed to G (1 sharp) and Dvorak's Humoreske. Dozens of these cases could be quoted.

MISCELLANEOUS POINTS ABOUT SHARPS AND FLATS.

Alterations.

So-called "accidentals" only apply to one bar *). However, they are easily forgotten when the note in question re-appears in that bar. In order to prevent misunderstandings, the composer often deems it necessary to restore such an accidental (by ♮) in a subsequent bar — or to repeat the accidental after a natural. In the example below we see two bars. In the second bar there is only one chord which has the same appearance in either bar, but when played on the piano, both bars are quite identical.

Note also the ambiguity of the symbol ♮ ; it lowers the written tone after a sharp, whereas it raises it after a flat.

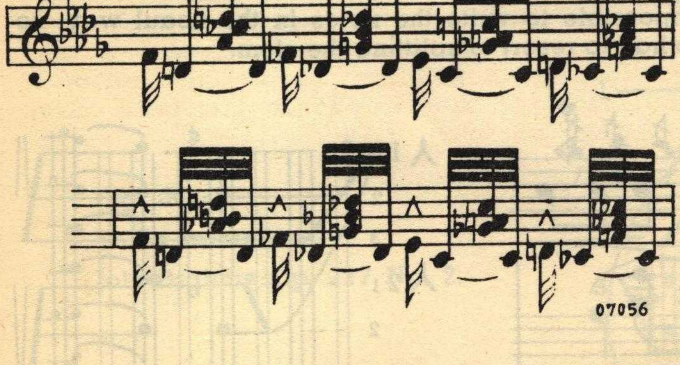
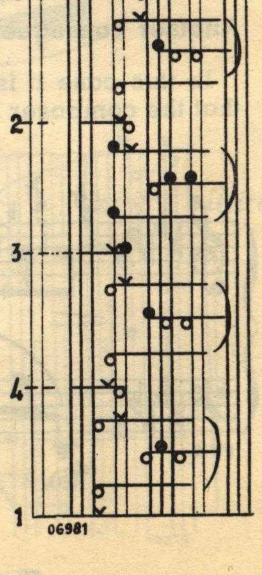


Fig. 33. Automne. C. Chaminade. Op. 35.



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*) Why? This is purely a matter of convention. What has metre to do with pitch?

The use of the different keys. We have made an investigation in music literature in general as to the frequency with which the different keys are used. The result is shown in fig. 34.

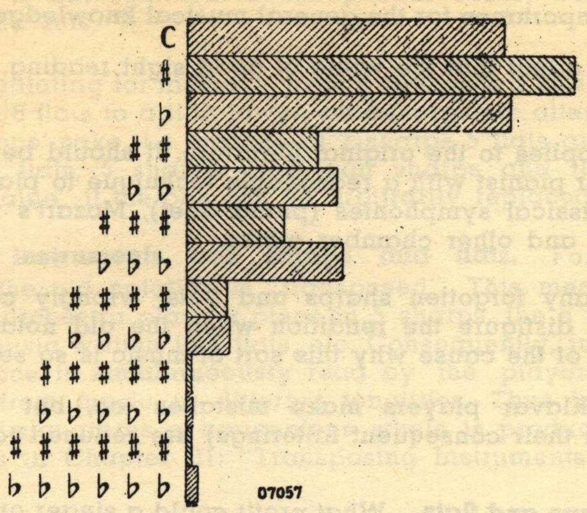


Fig. 34. Diagram showing the frequency with which the different tonalities are used. Easily legible keys are greatly favoured.

Don't you think that difficulties in reading sharps and flats play an important part here?

For Klavar players, however, one key can be read as simply and easily as another. The composer is free to choose the tonality that is to be preferred from an artistic point of view (and in the case of practice music, for instance, also from the point of view of technique).

SPECIAL POSSIBILITIES WITH KLAVAR. A special advantage of Klavar is the feasibility of using any key from the beginning. Elementary instruction can start in the key which is preferred from a technical point of view.

So a violin pupil can read the same exercise for all strings, since reading in G, D, A or E is quite easy and chromatic notes give no difficulties.

The piano instruction need not start in C major. Much variation is possible and chromatic notes and modulations can be used which make the material much more attractive.

It is not true that "it does not make much difference whether the pupil can read anything because his lack of technique restricts him to simple music".

Simple from a technical point of view, yes, but this need not mean the monotony of diatonic scales and white keys!

There are a good many pieces which could be played earlier if the notation were less complicated and our instructive material would gain considerably if the composers could make use of any key from the beginning! Transposing to easy keys is of cause quite superfluous in Klavarskribo. Special Klavar arrangements, extracts, etc. are always in the original keys and therefore stand nearer to the original setting.

This is an important point which should not be underestimated, even if one is an adversary of arrangements.

We think the study of piano-scores of orchestral and vocal works etc. of great importance for the general musical knowledge and interest.

One should admit that the value of good sight reading is paramount here.

This also applies to the original literature. It should be quite normal for an amateur pianist with a reasonable technique to play proficiently from sight classical symphonies (piano duet), Mozart's violinsonatas, Haydn's trio's and other chamber works.

But how many forgotten sharps and flats, wrongly counted value symboles etc. disfigure the rendition when the old notation is used? Here lies part of the cause why this sort of music is so seldom played.

Of course Klavar players make mistakes too, but their reading mistakes (and their consequent falterings) are reduced to a minimum.

Pitch and sharps and flats. What profit could a singer or, for instance, a violin player derive from a complete and accurate theoretical indication of the pitch — assuming for a moment that sharps and flats could really give such indication? (We shall revert to this in Chapter IV).

Since these persons must depend first and foremost on the **ear,** they will always hit upon the correct pure pitches, dependent on the interval. They will, for instance, distinguish between an a in the key of c and an a in the key of d, where the musical ear requires this, although this difference is **not** shown in the old notation either. No notation can be of any use here.

As a matter of fact, players of keyboard instruments and other instruments of equal temperamental tuning **cannot** always produce theoretically correct pitches and consequently a notation in which these are expressed is of no value to them.

The emotional value of sharps and flats. It is sometimes believed that flats render a piece of music "gloomy" and "dark", and are more suitable for "minor" sentiments; sharps on the other hand are supposed to sound brighter and to be preferable for the "major" character. And for that reason sharps and flats — according to these people — could hardly be done away with, or at any rate the absence of these symbols would lower the emotional value of the music.

If, however, a piece is played in d (two sharps) on an instrument that has been tuned a semitone too high, then it is actually sounded in e flat (three flats). Nobody will say that, owing to the flats, it sounds gloomier; on the contrary, as a result of the somewhat higher pitch it will sound rather brighter and less gloomy.

Thus, the "emotional value" of sharps and flats is a fiction, and there are numerous examples in which, for convenience' sake, a composer does not bother about them at all. For instance, the first part of Beethoven's Moonlight Sonata in Minor is written in sharps; the airy "Major" middle part in flats, and the "Minor" last part again in sharps — probably because more than six sharps or flats at the beginning of the stave would be too **difficult to read.**

Consistency in the notation.

The following example shows that inconsistent application of the old notation is not confined to exceptional cases, but that it often constitutes the rule.

When modulating for instance, from 6 sharps to a fifth higher, or the reverse, from 6 flats to a fifth lower, an enharmonic alteration is made for convenience' sake, i.e. instead of 7 sharps 5 flats are written, and instead of 7 flats, 5 sharps. How can sharps and flats have any "emotional value" if the one can be arbitrarily replaced by the other?

Transposing instruments and sharps and flats. For transposing instruments the old notation is "transposed". This means that if, for instance, an orchestra plays a piece in 5 sharps, the e flat clarinettist plays from music written in 4 flats, etc. Consequently, in the orchestra the same piece is **simultaneously** read by the players of different instruments from music in different tonalities. Thus in spite of the contrary key signatures a harmonious whole is produced. (We shall revert to this in Chapter III: "Transposing Instruments" pag. 38)

Raising or Lowering? In the scale of c minor the major third is **lowered** to a minor third. So c—e becomes c — e flat. In the major scale of D, however, the major third is obtained by **raising** the minor third. So d — f becomes d — f sharp. Two different representations of exactly the same fact. In the one case the minor scale has a third of its own, in the other case it has a "lowered" third. Now the major scale has a third already present in the notation, then again it has a "raised" third. It just depends on whether the old notation has a special note and name available.

Klavar — with its twelve notes per octave — straightens out this and many similar tangles.

The Chromatic Scale and sharps and flats.

In the case of a rising melody sharps are generally used, in the case of a falling melody, flats. A rising chromatic run, for instance, is usually written with sharps, going down flats are written (at least, this is the usual practice nowadays). This is done only to avoid the use of naturals.

Fig. 35, however, proves that the practice is not always adhered to.

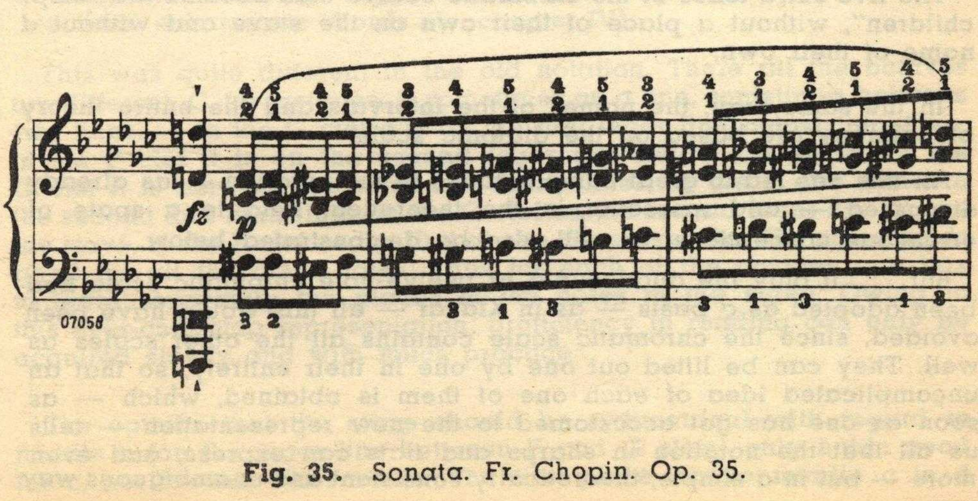


Fig. 35. Sonata. Fr. Chopin. Op. 35.

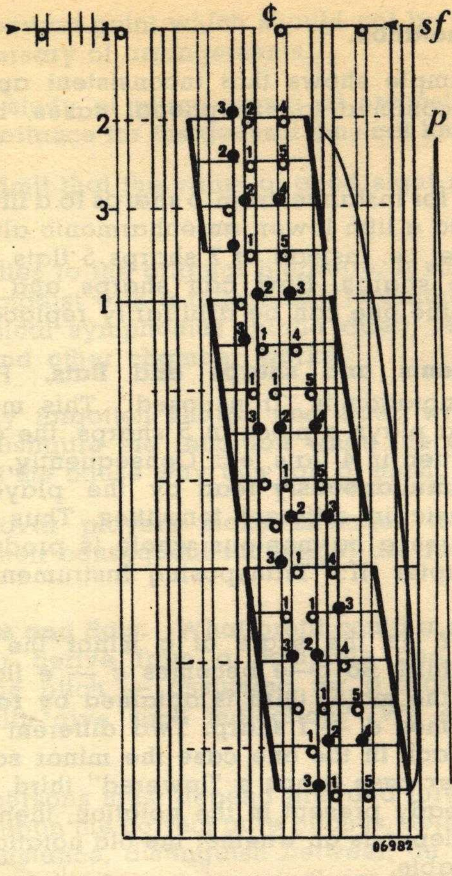


Fig. 35

Here we see three rising chromatic scales at a time. Note g — g sharp — a, then again g — a flat — a; f — f sharp as well as e sharp — f sharp; d — d sharp — e as well as d — e flat — e; a — b flat — b as well as a — a sharp — b. Any guiding principle with regard to the use of sharps and flats would appear to be conspicuous by its absence.

The cause of all this:

— the **diatonic** scale occupied all the available places of the stave;

— the **diatonic** scale monopolized the first seven letters of the alphabet.

The five extra tones of the **chromatic** octave thus became the "step-children", without a place of their own on the stave and without a name of their own.

In the same way, the names of the **intervals** and the entire **theory of harmony** are based on the diatonic scale.

All this has led to great complications in the notation — as already discussed — and moreover, in the theoretical field to a spate of erroneous conceptions, as will also be demonstrated below.

But.... if only the duodecuple or twelve-note chromatic scale had been adopted as a basis — as in Klavar — all this would have been avoided, since the chromatic scale contains all the other scales as well. They can be lifted out one by one in their entirety, so that an uncomplicated idea of each one of them is obtained, which — as soon as one has got accustomed to the new representation — tells us all that the notation in sharps and flats can express, and even more — but in a simple, theoretically consistent and unambiguous way way.

Although Klavar has room for twelve notes per octave, it does not follow that the Klavar notes can only represent the chromatic scale, or — still worse — "equal temperamental tuning", or even "the keys"(!).

Klavar, of course, does **not** express the theoretical phenomena which are exclusively inherent in the old **notation,** and which for the rest have no musical meaning at all.

If even tonality and harmony remain clearly recognizable from the naturally impure **sound** impression which the twelve tones per octave of the tempered keyboard give us — how much more will tonality and harmony be apparent from a notation with twelve notes per octave — whereby we are perfectly free to conceive the representation of the notes as "pure" — or rather, nature sees to it that we conceive the notes as "pure", just as we conceive the tempered piano tones as "pure" in their musical relations.

Here we would observe that the old notation does not indicate the subtle nuances of the pitches either, where the notes of the stave are concerned that have a name and a place of their own. Also the idea that the "step-children", without a name or place of their own, should then be so lucky as to have anything to do with the nuances of the pitches is a misconception, as will be shown later on.

We shall discuss sharps and flats in greater detail later (Chapter IV) and will now deal with a few other points.

The equality of the octaves

THE EQUALITY OF THE OCTAVES. The Klavar stave consists of the number of octaves necessitated by the tone range of the piece or the nature of the instrument, the symbol ¢ (for the middle c) being taken as starting point. In each octave all the notes are written in exactly the same way. So if you are conversant with one octave in Klavar you will be conversant with **any** of the other octaves.

This is very important for sight reading and the recognition of chords. For each chord looks the same in any octave! This greatly facilitates harmonic analysis, learning by heart etc. and also reading in advance, when one has to comprehend everything at a glance.

Instead of hampering the appreciation of the tonal construction (as is sometimes wrongly supposed) Klavar helps it. (See harmonic functions, enharmonic chords etc. chapter IV).

This was quite different in the old notation. There all the octaves are different. C, for instance, is sometimes **on** a line, sometimes **between** two lines; — in the G clef c is on the first leger line below the stave, in the F clef it is on the second leger line below the stave, in the G clef it is between the third and fourth lines, in the F clef between the second and third lines, in the G clef on the second leger line above the stave, in the F clef on the first above the stave, etc. The same holds good for all the other notes. Thus for each of the octaves one has to learn separately the places of the notes in the stave. Owing to this ever-changing representation, proficiency in reading can only be acquired slowly and with much practice.

The opinion that the stave should be symmetrical with regard to middle c (on the leger line between F and G clefs) only holds good for c, not for the other notes. The first place above middle c is d at a distance of a whole tone; symmetrically, however, b lies at a distance of a semitone. And so on.

In the following example (fig. 36) the same series of notes occurs six times, but in different octaves. In the old notation it is written in six different ways. In Klavar the same series is written six times.

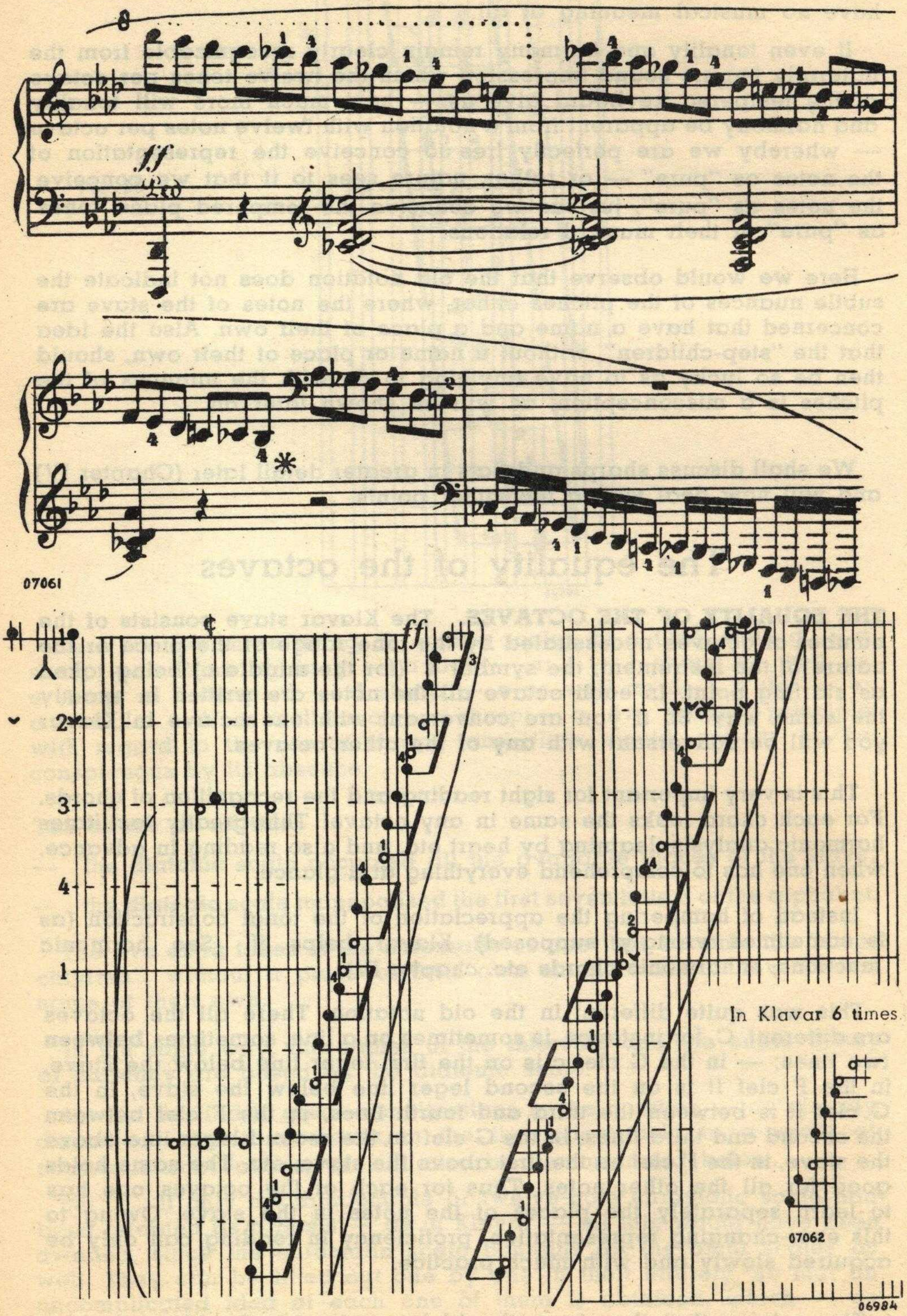
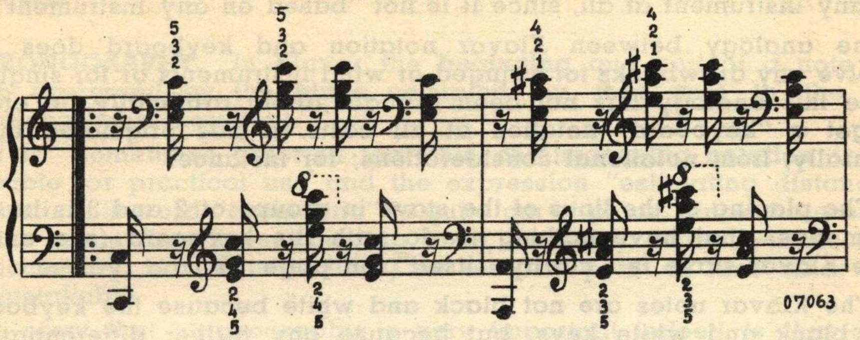


Fig. 36 . Fantaisie. Fr. Chopin. Op. 49.

The Clefs

THE CLEFS. The following example shows the complicated notation caused by changes of the clef.



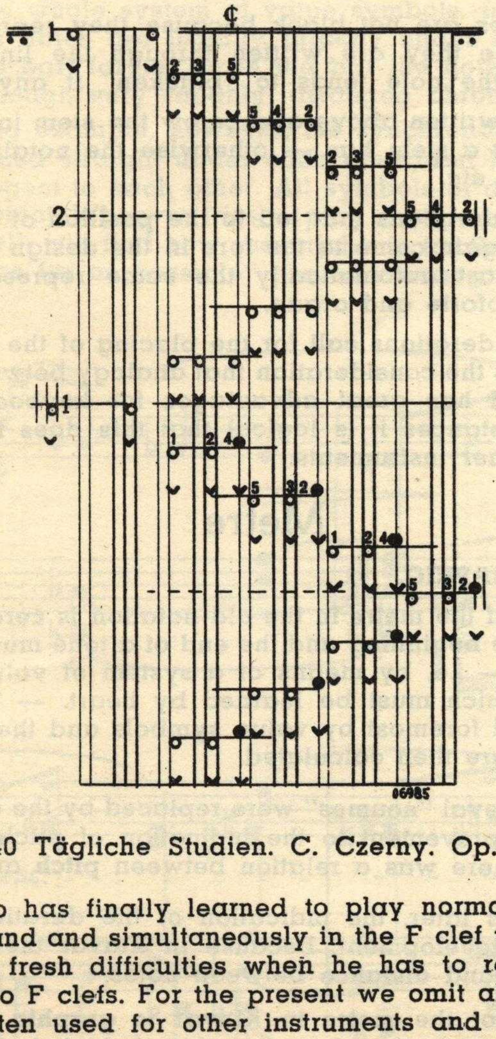


Fig.37 . 40 Tägliche Studien. C. Czerny. Op. 337. No. 39.

A person who has finally learned to play normally in the G clef with the right hand and simultaneously in the F clef with the left hand, will experience fresh difficulties when he has to read either in two G clefs or in two F clefs. For the present we omit all reference to the various clefs often used for other instruments and for singing.

Properly speaking, these changes of clefs are nothing but the effects of **lack of space** on the stave of the old notation. In their present-day use they have only notational and no real musical significance, while they also constitute a great obstacle to the acquiring of reading ability. See page **64** , Quotation P. Hindemith „Unterweisung im Tonsatz II".

THE ANALOGY BETWEEN KLAVAR AND KEYBOARD.

There are musicians who say "Klavar is based on the keyboard — therefore it is only suitable for keyboard instruments".

According to this reasoning the old notation would not be suitable for any instrument at all, since it is not "based on any instrument".

The analogy between Klavar notation and keyboard does not involve any drawbacks for stringed or wind instruments or for singing, since this analogy has not been brought about **artificially,** in order to get a "keyboard" notation at all costs. It has originated quite naturally, from **notational** considerations; for instance:

— The placing of the lines of the stave in groups of 2 and 3 is based on motives that have nothing to do with the keyboard (see under "The Klavar stave is clarity itself", on page 16).

— The Klavar notes are not black and white because the keyboard has black and white keys, but because any further differentiation would involve all the trouble and expense of colour printing.

— The black notes are not black because they represent the black keys, but because they are written through the line and the line running through the note tends to "blacken" it anyhow.

— The notes are written above and below the stem in order to utilize the two sides that a stem has — otherwise the notation would have to be much wider, etc.

The same considerations that led to the position of the keys on the pianoforte have again come to the fore in the design of Klavar. Thus Klavar gives almost automatically the same representation as the keyboard of pianoforte and organ.

Notational considerations call for the placing of the notes as shown by Klavar, as does the consideration that analogy between the notation and the keyboard has great advantages for keyboard instruments. Under the circumstances it is logical that this does not involve any drawbacks for other instruments.

Metre

CEREBRAL OR GRAPHIC.

The indication of the metre in the old notation is **cerebral** (cerebrum = brain), since the beginning and the end of a tone must be **calculated** by **mental effort** — i.e. by means of a system of value symbols, the significance of which must be learned by heart. — The duration is indicated first and foremost by value symbols and the beginning and end of the tones are then calculated.

When the mediaeval "neumes" were replaced by the old notation this meant a great improvement to the indication of pitch, because from thence onwards there was a relation between **pitch** and **note-picture.**

Now, 1000 years later, the indication of the duration of the notes shows a similar development, because in Klavar there is a relation between **duration** and **distance** between notes.

The indication of the metre in Klavar is **graphic.** Thanks to the "scheme of the metre" already referred to, (which is unknown in the old notation) both the beginning and end of each tone can be read off straight away without any calculation or mental effort. Thus here the indication of the beginning and end of the tones is the primary factor, and the duration results **automatically** as a secondary phenomenon.

The position of the **metrical** accents is also graphic in Klavar, contrary to the old notation.

A graphic indication of metre saves a great deal of unnecessary mental effort and greatly promotes rapid and easy acquisition of reading practice.

CHRONOGRAPHY. In Klavar the **beginning** and end of a note are also expressed by the **place** occupied by that note in the bar (chronographic notation).

It is sometimes asserted that this chronographic notation is not suitable for practical use* and the expression "estimating distances" is used. This word "estimating" is quite out of place, since the scheme of the metre (bar lines, counting lines, auxiliary counting lines and, if necessary, bar division lines) makes any point in time clear and unmistakable.

A proof that chronography is very important indeed is that even the old notation cannot do without it in somewhat complicated cases — in spite of the whole system of value symbols. In the old notation the synchronous notes are usually **directly** under each other in the beginning of the bar; farther on in the bar the notes are still, as far as possible, although very roughly, arranged chronographically.

In the following example, however, the synchronous notes have not been neatly placed straight under each other, but have been shifted arbitrarily in respect to each other. All symbols of duration, however, are perfectly correct Whoever tries to play this passage and does not know it very well, will find how essential it is, for the old notation that the notes are "as far as possible" placed chronographically.

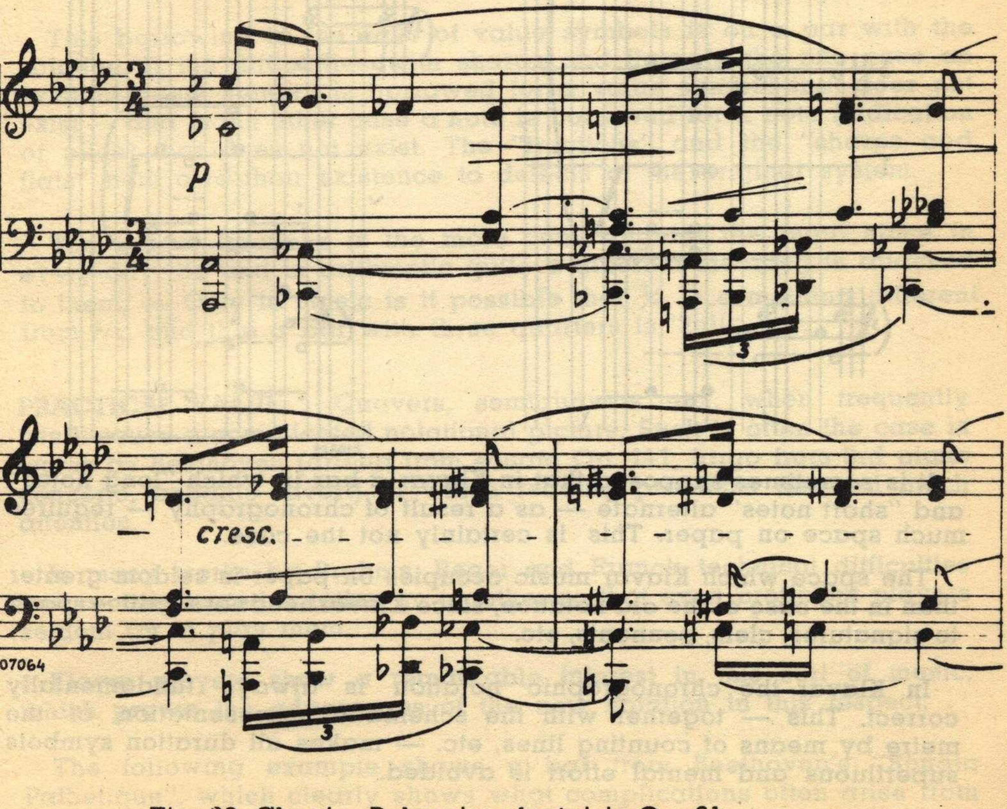


Fig. 38. Chopin: Polonaise: fantaisie Op. 61.
The duration symbols are correct their position is not.

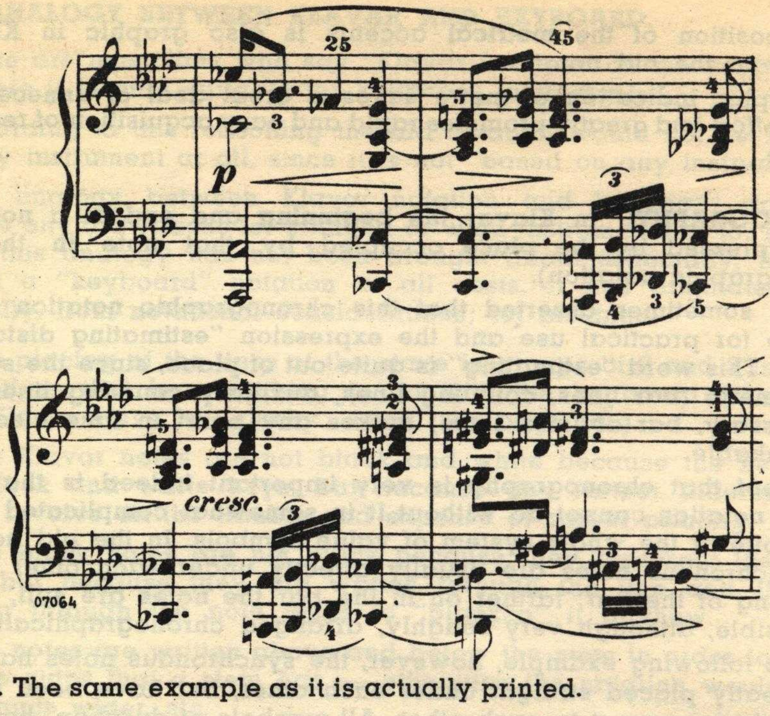
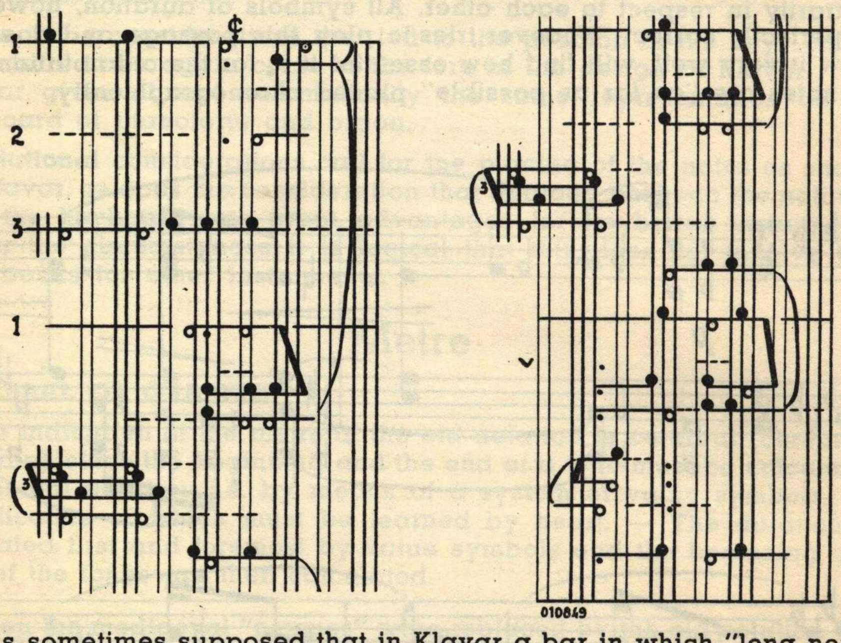


Fig. 39. The same example as it is actually printed.



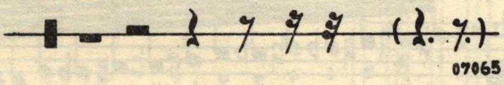
It is sometimes supposed that in Klavar a bar in which "long notes" and "short notes" alternate — as a result of chronography — requires much space on paper. This is certainly not the case.

The space which Klavar music occupies on paper is seldom greater than in the case of the old notation, since Klavar need not sacrifice space to signatures, clefs, pennants, etc.

In Klavar the chronographic notation is always fundamentally correct. This — together with the schematic representation of the metre by means of counting lines, etc. — makes all duration symbols superfluous and mental effort is avoided.

What a relief this is, will only be observed after one has learned to be guided by the Klavar counting lines, stop signs and continuation dots. — In the beginning the player according to the old notation will involuntarily look for his **old** guides, viz. the value symbols, which (fortunately) are altogether lacking in Klavar; indeed, there have been musicians who after a very superficial inspection of Klavar said in real earnest: "But it has'nt even an indication of the metre!" On further consideration, however, they could not deny that Klavar attains more with the counting line, the stop sign and the continuation dot than the old notation with all its note forms, dots, stems, pennants and rests and their endless combinations.

THE RESTS. For the rests alone the old notation has more than seven symbols, viz.:



Klavar secures the same effect by means of the stop sign ∨ , thanks again to the way in which the metre is indicated.

VALUE SYMBOLS. The value symbols of the old notation were originally based on a division of the bar into four equal parts. Later on came the division into three parts, etc.

Whenever the required value symbol was missing, an existing value symbol was just "borrowed" and a fraction was placed at the beginning of the stave to show what was really meant. In a four beat bar ♩ was called a quarter (note) or crotchet. For a three beat bar this "quarter" value is borrowed three times, and the time signature ¾ at the beginning of the piece of music indicates that this "bar" will be full with three quarter notes (or crotchets).

This borrowing in the case of value symbols is on a par with the solution of the difficulties with sharps and flats. In the one case an existing value symbol is borrowed for a value symbol that does not exist — and in the other case a note is borrowed for a note (indication of pitch) that does not exist. The "fractions" and the "sharps and flats" both owe their existence to defects of the original system.

The use of fractions is the more confusing for the pupil since in every-day life and in arithmetic quite a different meaning is attached to them. — Only in music is it possible that ¾ is something different from $^{6}/_{8}$, and that a bar with three quarters is "full", etc.

PRACTICAL VALUE. Quavers, semiquavers etc., when frequently used, cause a complicated notational picture. Such is often the case in works by Beethoven (arietta from sonata Op. 111, largo from 3rd piano concerto, andante favori) in which reading problems demand much attention.

In many works by Brahms, Reger and Franck technical difficulties and a complicated notation go together so that even proficient players seldom try to play them.

Klavar players show a remarkable interest in this sort of music, which proves the advantages of the new notation in this respect.

The following example shows a bar from Beethoven's "Sonata Pathetique", which clearly shows what complications often arise from the old manner of indicating metre. For instance, it is not easy to see at once where the middle of the bar is and of how many beats the bar is composed. One is almost inclined to take paper and pencil and check up whether it "tallies".

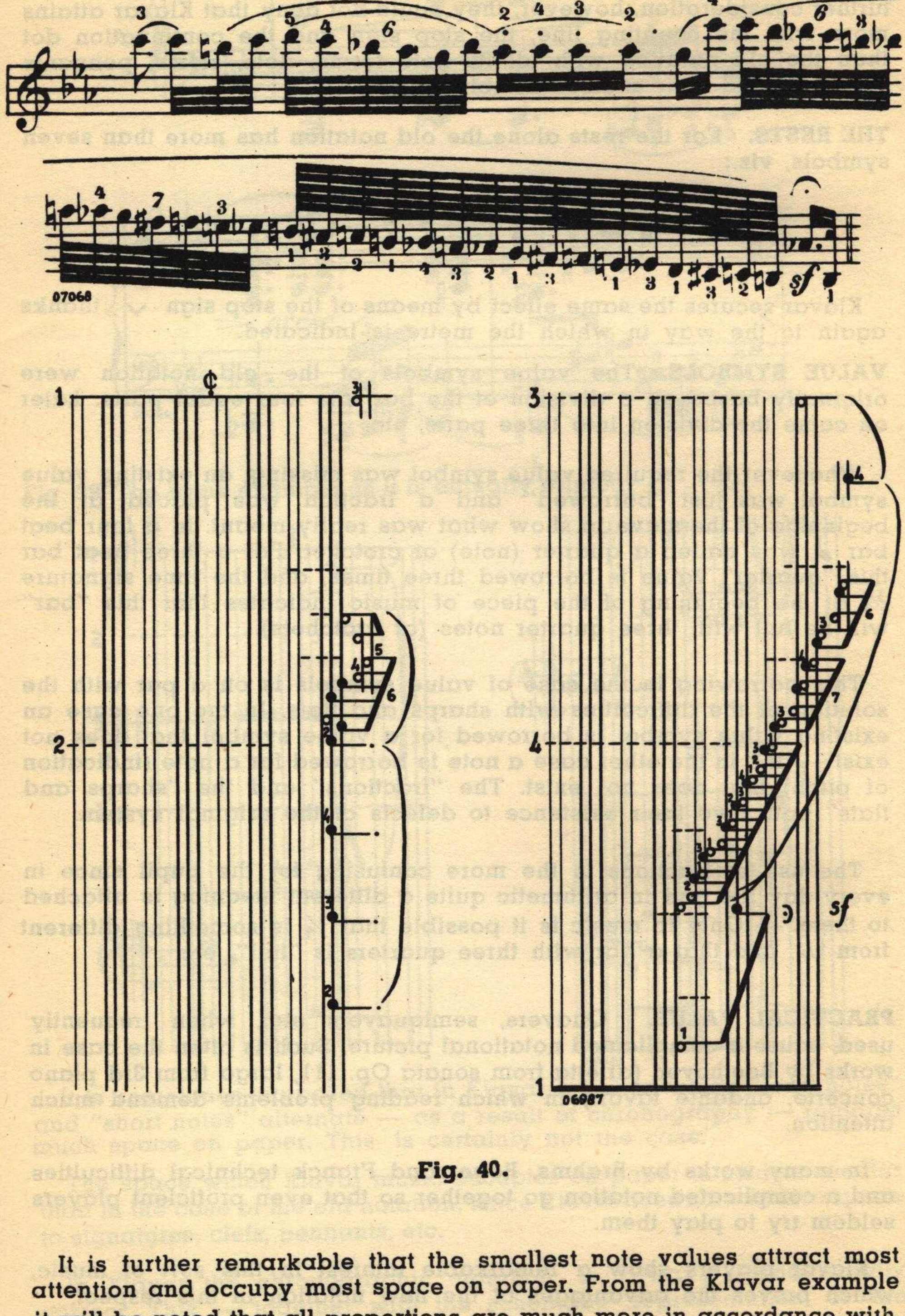
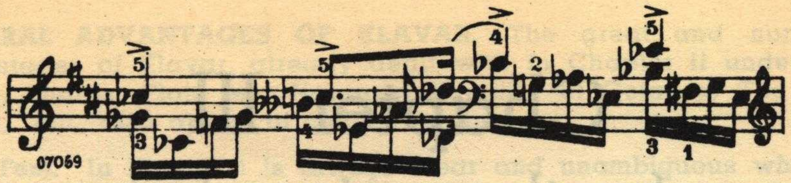


Fig. 40.

It is further remarkable that the smallest note values attract most attention and occupy most space on paper. From the Klavar example it will be noted that all proportions are much more in accordance with reality.

Here is an interesting example which demonstrates very clearly the simplicity of the Klavar note picture.



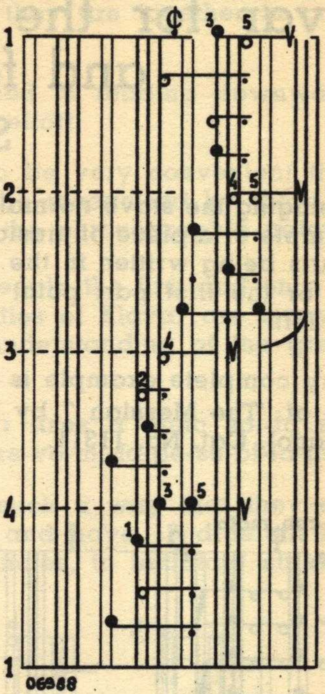


Fig. 41.

Sonata. Fr. Chopin. Op. 58.

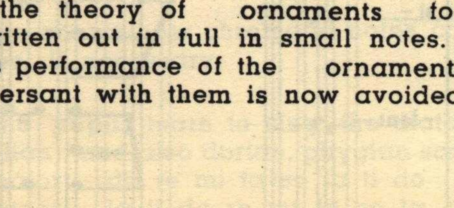
Modern works often give the impression that the composer found great difficulty in realising his intentions. Klavar music is not only quicker to write (there are less signs) but complicated rhythms, syncopes, etc. can be comprehended with mathematical accuracy.

In **piano duets** the notes of primo and secondo parts are on the same level. This greatly facilitates the finding of a certain note for both parts and the player who has some bars rest can thus easily follow his partner's part and start again at the right moment.

Ornaments

The ornaments used in the old notation are shown below. How all this is to be performed is a little study in itself, the more so as this performance often differs, e.g. with the period in which the composition was written. — A Klavar player need not make a special study of the theory of ornaments for correct playing, since they are written out in full in small notes. — Moreover, the frequent erroneous performance of the ornaments by those who are not fully conversant with them is now avoided.

Ornaments:



Chapter III

Klavar for the various instruments and for singing.

Singing

For singing the stave normally embodies two octaves. Fig. 42 shows an example of a piece of music for singing with piano accompaniment, two parts being written in the song stave beside the piano stave. The stems for the first part point to the right, those for the second part to the left.

A very complete example is to be found, for instance, in the Klavar edition of "The Messiah" by Händel (piano-score for soloists, chorus and piano). Cat. No. 11311.

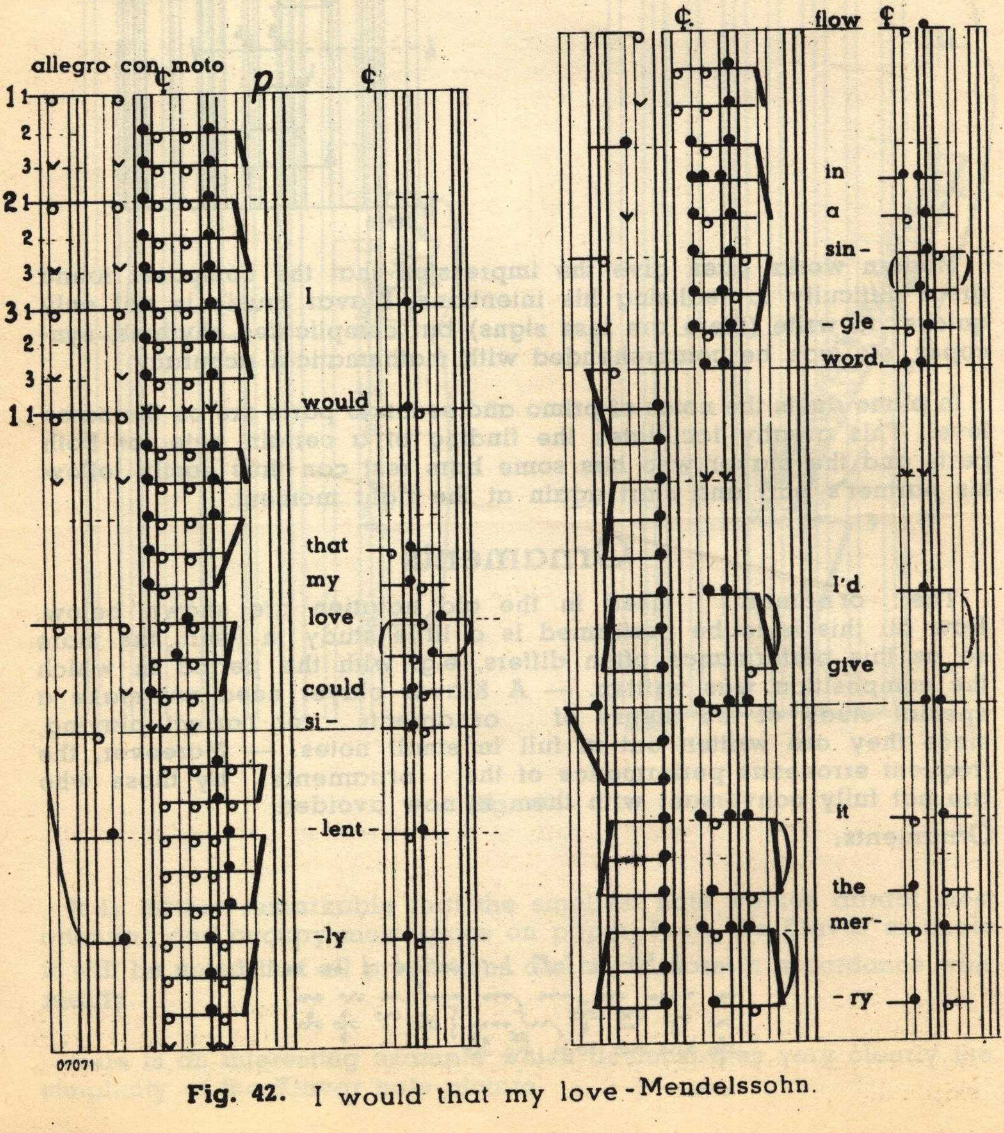


Fig. 42. I would that my love - Mendelssohn.

GENERAL ADVANTAGES OF KLAVAR. The great and numerous advantages of Klavar, already dealt with in Chapter II under "The Stave, Sharps, Flats and Naturals; Equality of Octaves; The Clefs; Metre," etc., also apply, of course, to singing.

The Text. In Klavar it is always clear and unambiguous what syllable and note belong together, since they are together in pairs on the same level. — See fig. 42.

Of course, one should get accustomed to reading downwards — but this does not require much time or effort.

In actual practice it is also found to be very convenient that the duration of each syllable can at once be recognised by the distance between the syllables (as a result of the chronographic notation).

Singing is for the great majority of people the first and only means of music making and here he possibilities of Klavar are many. Only practical experience will give a full understanding of the great advantages for sight reading.

RELATIVE NAMES. For singing Klavar uses a tonic sol-fa system. The 12 notes of the octave are do-zu-re-vo-mi-fa-pe-so-bi-la-nu-ti.

These names have been chosen in such a way that they can be used internationally, are easy to sing and have 12 dfiferent initials. These names can be written over the notes, to facilitate striking the correct pitch.

Examples:

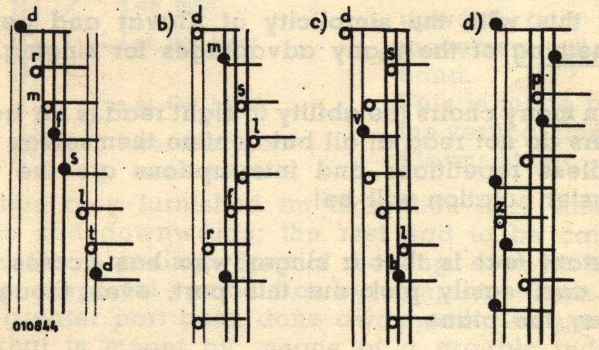


Fig. 43

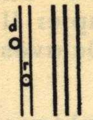
a) major scale of Eflat with all relative names
b) melody in D with some relative names
c) „ „ C with chromatic tones, and relative names
d) „ „ Deflat in which only the chromatic notes are indicated by relative names.

This last example shows how chromatic notes can be distinguished from diatonic ones, if necessary.

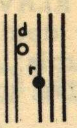
METHOD. First the pupils learn to sing the diatonic scales: major, "pure" minor (aeolian), and also dorian, phygian scales, etc.:

major: do re mi fa so la ti do
minor: la ti do re mi fa so la
dorian: re mi fa so la ti do re etc.

After this the relation is shown between pitch and notational picture, beginning with the notes do-re. These can be written on he Klavar stave in any key, if the pupils know that there is always one space skipped.



but also



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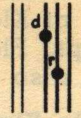
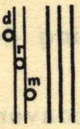


after this we can use do, re and mi in various combinations: d r m, d m r, r m d etc.



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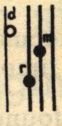
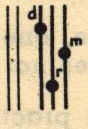


or



When the pupils know which note represents the do, the rest is easy, in any key! In this manner the complete diatonic scale can be learned, after which they can sing and write down diatonic melodies in any key. Chromatic tones can be inserted later on.

The indication of the duration of the notes is very instructive. Children think it quite natural that notes which last half as long should stand half as far apart! Compare this with the old notation, in which pupils start in one key, after which the other keys must be learned gradually, together with sharps flats naturals etc., later on different clefs (it is for a very good reason that the tenor-clefs have almost disappeared!)

Compare this with the simplicity of Klavar and perhaps you will realise something of the many advantages for singing.

CHOIRS. In many choirs the ability to sight read is far from satisfactory. Many singers do not read at all but confine themselves to imitating the leader. Endless repetitions and interruptions are the result. What a relief an easier notation will be!

An important fact is that a singer who has access to a keyboard instrument, cam easily pick out this part, even though he does not actually play the piano.

Stringed instruments

GENERAL ADVANTAGES OF KLAVAR. For stringed instruments Klavar has in the first place the general advantages mentioned in Chapter II, and moreover there are a few very important additional possibilities.

THE STRING INDICATION. A direct graphical indication as to the string on which each note is to be played is not known in the old notation. This must be **deduced** (cerebral effort) from the fingering added here and there, or it must be added in words.

Klavar music for stringed instruments, on the other hand, indicates for each note, by means of the length of the stem, on which string it is to be played, since the stem always **extends** to the position of the note for the open string in question.

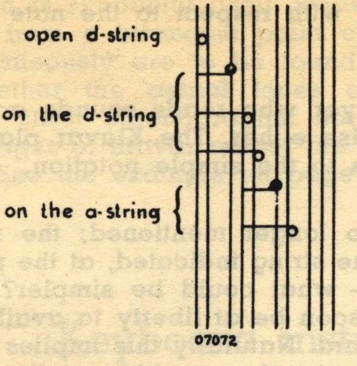


Fig. 44. String indication.

The addition of fingering is not needed so often, since in most cases the length of the stem automatically determines the fingering.

BOWING. In music for stringed instruments the bowing is shown graphically in Klavar **throughout the piece.** Next to each note there is a line which not only shows whether it is to be played by bowing upwards or downwards, but which indicates moreover the type of stroke recommended and the part of the bow to be used.

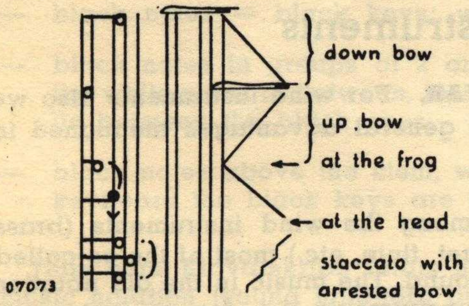


Fig. 45.
Bowing.
The zig-zag line beside the stave indicates the upward and downward movement of the right hand.
This is made possible by the vertical position of the Klavar stave.

The old notation only furnished an indication here and there for bowing upwards and downwards; the rest had to be calculated in connection with the phrasing. Special bowing always had to be shown by means of special symbols or by complete words. In Klavar this has for the greater part been done away with; the player gets a clear idea of what is meant by means of a **graphic** indication for **each** note.

PLAYING IN POSITIONS? One of the principal advantages of Klavar for stringed instruments is that the usual narrow limitation in so-called "positions" can be deviated from. In his well-known standard-work "The Art of Violin-playing" („De kunst van het vioolspel" — „Die Kunst des Violinspiels") Dr. Carl Flesch writes:

"Not much is attained by the division into "positions", for in actual practice the division of the finger board into so-called "positions" is a makeshift of doubtful value. However important the sense of position may be for calculating the distances, it is not possible to determine the usual distinctions by it.

"Certainly, position indication as an efficient help for obtaining a certain familiarity with the relative distances of the finger board is necessary for beginners. The advanced violin player, however, should try to free himself as soon as possible from the idea, foreign to modern practice, of indicating the location by means of a figure. The actual position of the hand is often contrary to the theoretical position."

After all, it is of no consequence to know in what position one is playing at a certain moment, but it is important to know how the other notes of the scale are situated on the string played upon, and on the neighbouring strings, with respect to the note and the finger in use at that moment.

The very experienced player who reads sounds according to the old notation does nothing else either. The Klavar player can do so almost from the start, thanks to the simple notation.

The word "position" is no longer mentioned; the note is played by the finger indicated, on the string indicated, at the point indicated, with the stroke indicated — what could be simpler? Consequently, the Klavar player will very soon be at liberty to avail himself of the greater part of the finger board. Naturally this implies greater liberty in the choice of suitable music, thus making violin practice much more interesting to the pupils. There is no need to limit beginners, for instance, to music without key signatures, and not so long to the first position, but from the very start practice can be directed towards the essential values of violin playing: technique, rendering, the musical element.

Wind instruments

GENERAL ADVANTAGES OF KLAVAR, For wind instruments also we may in the first place refer to the general advantages mentioned in Chapter II.

TRANSPOSING INSTRUMENTS. Among the wind instruments (brass wind instruments, saxophone, clarinet, flute, etc.) most of the so-called transposing instruments are to be found. The music in the old notation is likewise transposed for these instruments, i.e. for an instrument in e flat the e flat is represented as c. Thus it occurs that when an orchestra plays a piece in c, the horn in e flat plays in three sharps, the flute in d in two flats, the clarinet in a in three flats, the trumpet in b flat in two sharps, etc. (See also Chapter II — Transposing Instruments and Sharps and Flats, page 23).

Thus with the old notation these instruments can only play together when each has its own specially transposed score.

Klavar discards this custom, and the Klavar player reads the notes as they are to **sound in reality.** The primary function of a music notation is surely to indicate the tones **as they actually sound.**

Klavar also makes it possible for different instruments to be played from the same sheet of music, for instance when at a musical party the scores are distributed and all read together from a piano score.

At the same time — greatly to the enrichment of music in the family circle — wind instruments such as the clarinet, saxophone, etc., can be played at home along with the piano, even from violin music or a singing score.

SCORE READING IN KLAVAR. For the conductor, who formerly had to address each instrumentalist at rehearsals with the names of his own notes — a tour de force reminiscent of the Tower of Babel — the

Klavar notation is simplicity itself, while the score has also become much clearer from a harmonic point of view. All notes which are played simultaneously are to be found on one horizontal line, and represent together the **actual** tones of the chord to be played; moreover, the strict chronographic notation of the metre and the further advantages of Klavar render the conductor's task much easier than before. (See the example on page 59).

Keyboard instruments

Besides the general advantages already mentioned, Klavar has the following important advantages for keyboard instruments.

ANALOGY BETWEEN NOTATION AND KEYBOARD.

By this we mean the very great similarity between the notation and the keys to be struck on the keyboard, viz:

— black notes = black keys; white (open) notes = white keys;

— black notes in groups of 2 and 3, just as the black keys; and the white notes in between, just as the white keys on the keyboard lie between the black ones.

— black notes above the stem, white notes under it, just as on the keyboard the black keys are higher than the white.

Thus here Klavarskribo fulfils not only its ordinary function as a music notation (sound notation) but **at the same time** provides data for "playing technique", for instance:

— The notation gives an accurate representation of the positions of, and the distances between, the keys of a chord, so that the fingers, after some practice, automatically assume the desired spread.

The following is great **practical** importance:

In Klavarskribo chords, scales etc. which ate played in the same way, are also written in the same way and the notation indicates whether the notes are to be played on white or on black keys.

Thus the fingering suggests itself to a large extent from the note picture and standard figures can be recognized at a glance. This greatly facilitates reading in advance.

In fig. 46 six differently written chords are played with the same fingering. In Klavar there is only one note picture. This is an important factor for sight reading.

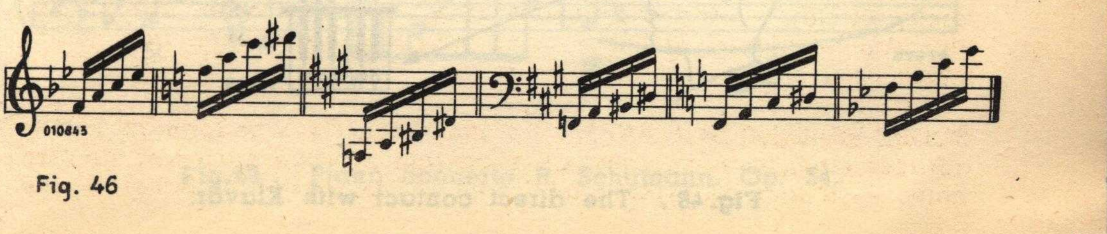


Fig. 46

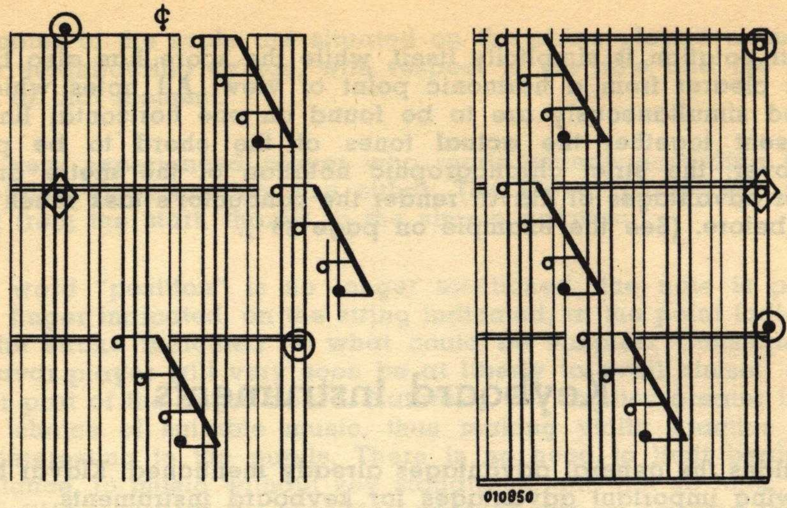


Fig. 46

In chapter IV we shall prove that it is also justified form a theoretical point of view to write these chords in one way only.

— The main point, however, is the following:

In the old notation the **name** of each **note** is read, and the corresponding **tone** has to be hunted up on the instrument.

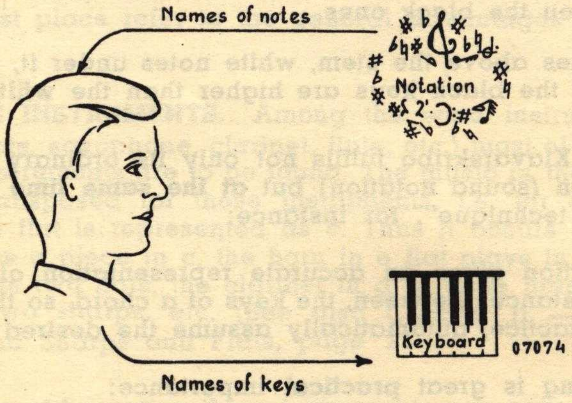


Fig. 47 . The roundabout way (via the name) with the old notation.

In Klavar, on the other hand. the plaver sees at once what tone is meant, without having to think of its name first.

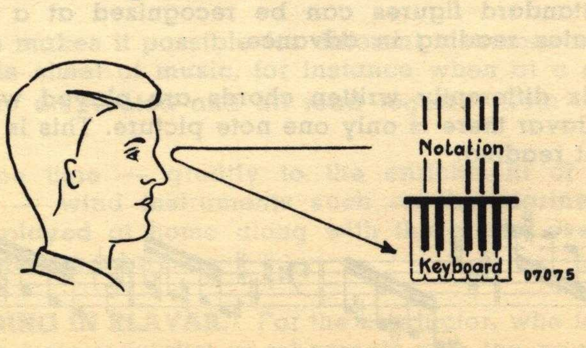


Fig. 48 . The direct contact with Klavar.

In the old notation a roundabout way is necessary via the **thinking** faculty to convert each note via its name into the tone. In Klavar this is superfluous. As already mentioned, reading the old notation entails a mental effort, the reading of Klavar, on the other hand, is purely visual.

If a good "sense of tonality and harmony" could only be obtained via sharps and flats, the appreciation of music by the concert-goer would not be possible (since no sharps or flats are then to be seen). — Fortunately, this is not the case.

It has been asserted that Klavar is only a "tablature for keyed instruments". — This, of course, is a result of a very superficial inspection of the Klavar notation by the person in question, who — after noticing the very striking analogy — assumed that he "knew all about it", so that the fact that Klavar is above all a **sound** notation entirely escaped his attention.

It would be just as rash to reach this conclusion from the name "Klavarskribo"; after all, music in the "violin clef" need not necessarily be violin music. As a matter of fact, the name refers only to the above-mentioned resemblance between the procedure adopted in the standardization of the keyboard sound and the music notation.

It is important to add that the old notation does not show this analogy for **any single instrument,** while in Klavar it does exist for the instruments that are **most in use** and which moreover make the highest demands as regards reading technique — the keyboard instruments.

All this is a tremendous help especially when playing at first sight. When practising new pieces it is a great saving of time and it enables the Klavar player to obtain a degree of reading practice and a proficiency which are inconceivable with the old notation.

INDICATION OF THE HAND. The old notation has no indication as to the hand with which the notes must be played. Usually the right hand plays the upper stave, the left hand the lower one. But it very often occurs that both hands play the lower stave — or both play the upper stave, or that they are entirely mixed up. Sometimes m.s. or m.d. or some such indication is resorted to. Generally, however, it is left entirely to the player with which hand he is to play.

We have noticed, for instance, that very expert players do not all agree with regard to the following example:

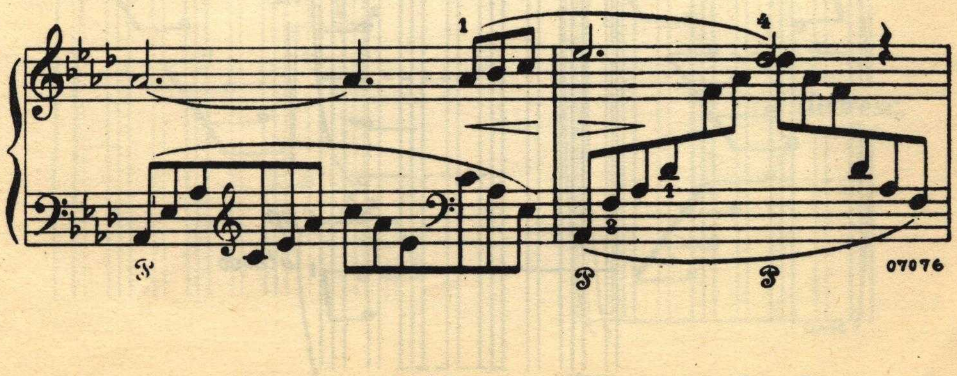


Fig.49 . Piano concerto R. Schumann. Op. 54.

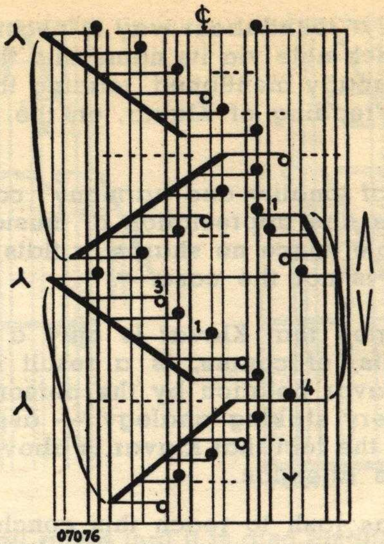


Fig. 49

Moreover, the consistent application of the rule that the right hand plays the upper stave, whilst the left hand plays the lower one, sometimes leads to very complicated representations of the notes, as for instance in the following example, although in reality the piece is a very simple one.

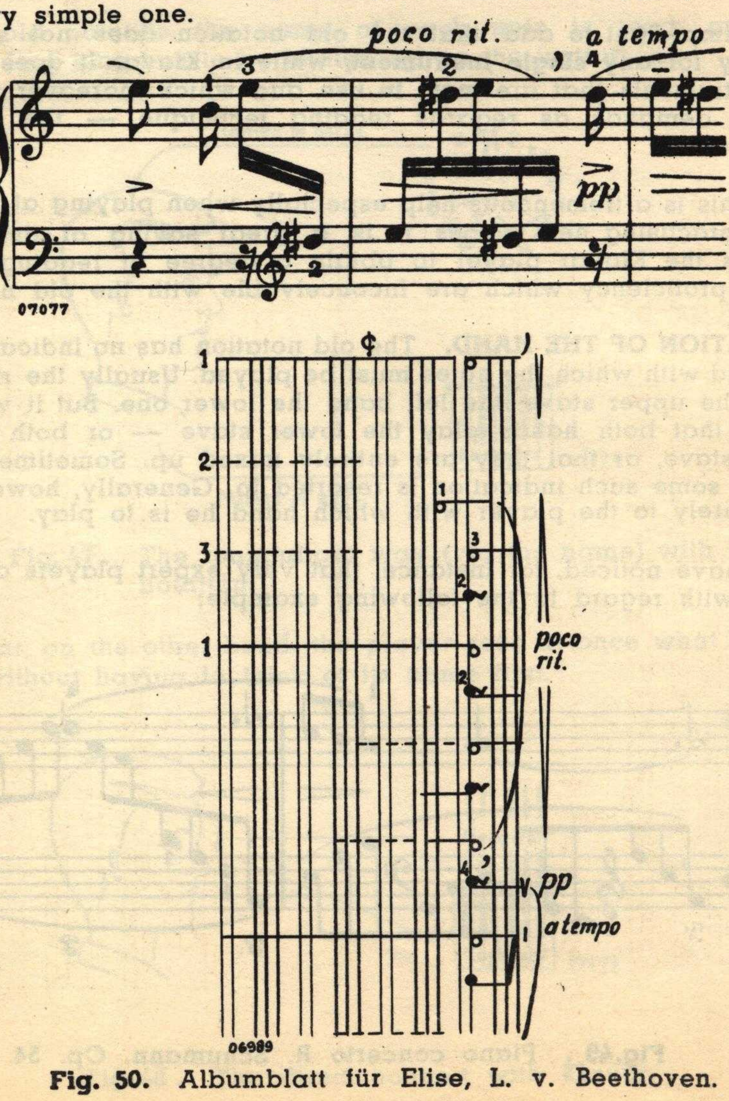


Fig. 50. Albumblatt für Elise, L. v. Beethoven.

There are a great many cases in which the old notation fails to give even a reasonably clear indication as to which hand is to play, even though it is separately added.

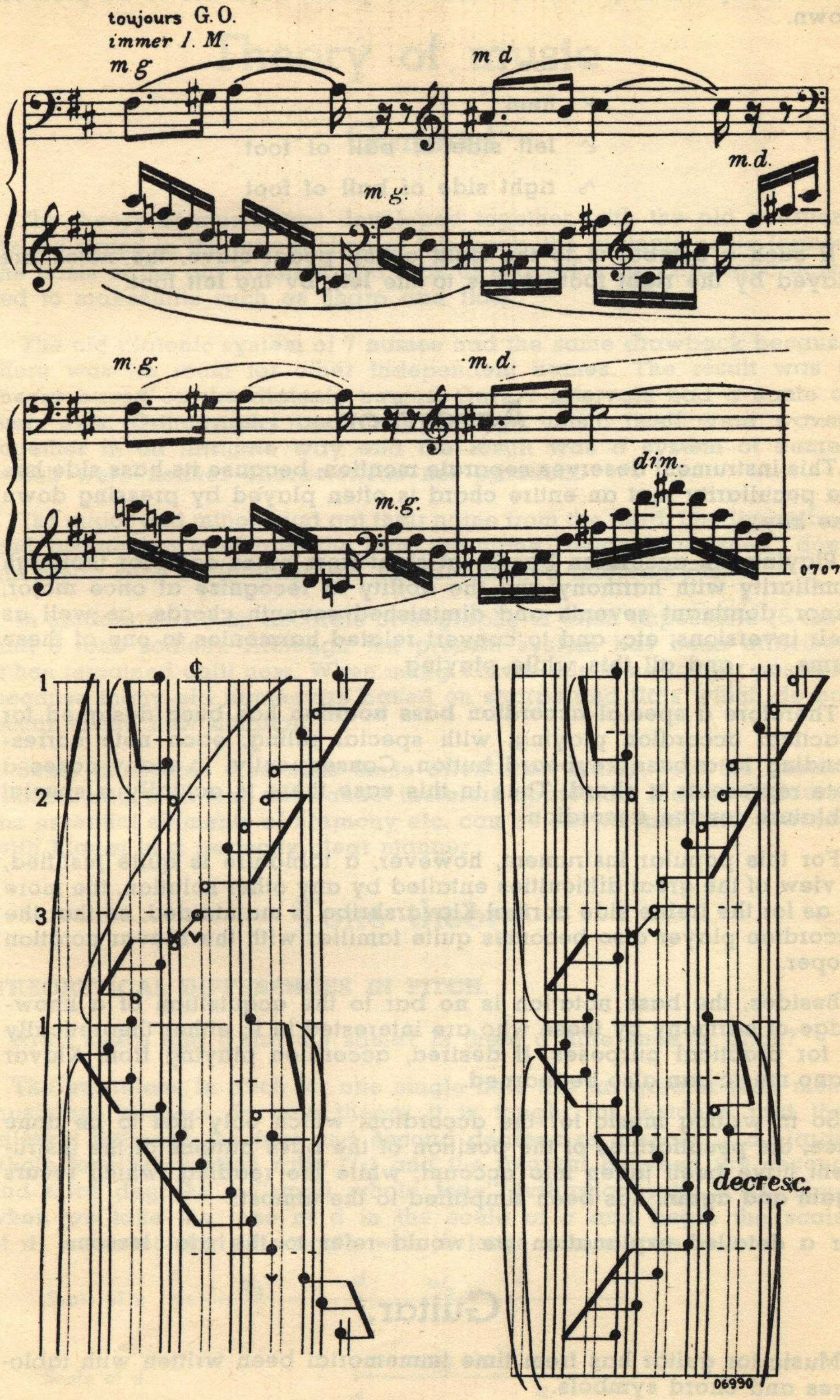


Fig. 51. Pièce héroique, Cesar Franck

PEDAL INDICATION for Organ music.

In the pedal score you will find symbols which, wherever necessary, indicate by which part of the foot the pedal keys are to be pressed down.

^ toe

ᵕ heel

ᶜ^ left side of ball of foot

^ɔ right side of ball of foot

If such a symbol is to the **right** of the pedal stave, the notes are played by the **right** foot; if it is to the **left,** bv the **left** foot.

Accordion

This instrument deserves separate mention, because its bass side has the peculiarity that an entire chord is often played by pressing down one key.

Playing the accordion basses at sight from notes calls for thorough familiarity with harmony and the ability to recognize at once major, minor, dominant seventh and diminished seventh chords, as well as their inversions, etc. and to convert related harmonies to one of these forms.... and all this while playing.

Therefore a special **accordion bass notation** has been designed for practical accordion playing, with special ruling, each note corresponding to a bass keyboard button. Consequently, in many cases a note represents a chord. Thus in this case there is actually a special tablature for the accordion.

For this popular instrument, however, a tablature is quite justified, in view of the great difficulties entailed by any other solution, the more so as for the treble side normal Klavarskribo is maintained, so that the accordion player also becomes quite familiar with the Klavar notation proper.

Besides, the bass notation is no bar to the acquisition of a knowledge of harmony by those who are interested in it, either theoretically or for practical purposes. If desired, accordion playing from Klavar piano music can also be learned.

So in writing music for the accordion, which only has to be done **once,** the peculiarities of the position of the bass buttons of the instrument have been taken into account, while the reading, which **recurs again and again,** has been simplified to the utmost.

For a detailed explanation we would refer to the trial lesson.

Guitar.

Music for guitar has from time immemorial been written with tablatures and chord symbols.

The Klavar tablature for guitar is analogous to that for the accordion, the six strings being represented by the heads of the notes:

Chapter IV

Theory of music

General

The theory of music was developed together with the old notation. As we stated in the introduction of this book, the diatonic scale formed the basis of the old notation and lack of space for the chromatic notes led to makeshifts such as sharp and flats.

The old diatonic system of 7 **names** had the same drawback because there was no room for other independent names. The result was a theory based on the diatonic names. Only 7 intervals had a name of their own. Orthography and theory of the music itself were woven together in an intricate way and the result was a system of names which were neither characteristic nor practical.

The major and minor triad got their name from the third, the diminished and augmented triad from the fifth; the name "twice diminished" does not mean such an interval, but two diminished intervals etc.

In **modern** music an accurate orthography is often impossible (6 tone and 8 tone scales). Although the present system has been criticised it has remained until now. When using Klavar this is no longer possible because many old names are based on sharps and flats which do not occur in the new notation.

Some musicians who miss these orientation marks, feel the ground sink beneath their feet, and cannot therefore appreciate Klavar. Of course the essential elements of harmony etc. can be shown and demonstrated with Klavar in a perfectly clear manner.

Tone theory

THEORETICAL DIFFERENCES IN PITCH.

Are f sharp and g flat the same? Is there a difference in pitch?

The variations in pitch for one single note are far greater than most musicians suspect. In tone theory it is taught for instance that the interval between the first and second degrees of a scale is a „large whole tone" (vibration ratio $^{9}/_{8}$) and the interval between the second and third degrees a "small whole tone" (vibration ratio $^{10}/_{9}$). Thus when we take the tone of d in the scale of c and begin the scale of d, we must start this scale with a large whole tone.

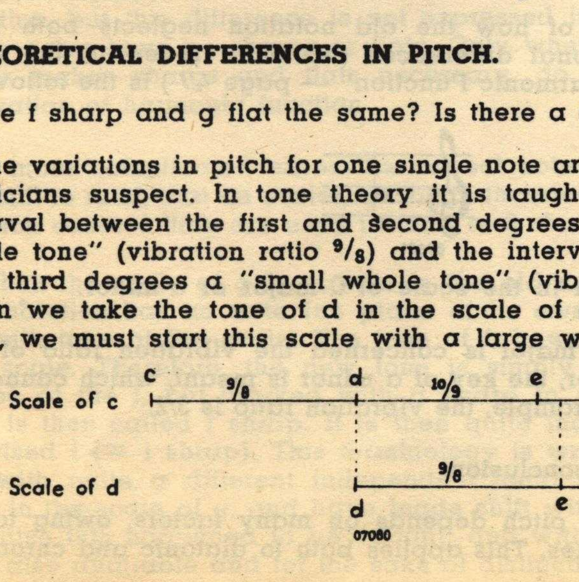


Fig. 52.

Consequently, the e at which we arrive in this way — the e as second degree of the scale of d — is higher than the e as third degree in the scale of c, since the latter was only a "small whole tone" above d.

This is a clearly distinguishable difference in pitch (about $^1/_9$ of a whole tone), which will be correctly intoned equally well by any singer or player of a stringed instrument — even when it cannot be seen at all from the written e that this should be higher in the one case than in the other. We get the same difference when comparing the third degree in d with the second degree in e. These are two different f sharps.

So far we have only discussed the first two degrees of the scale. As we go on we shall get more and more complicated cases — all sorts of differences in pitch between notes which are written in the same way and on the basis of the notation, we should never have suspected that they differed — And on the other hand there is often equality of pitch in cases where sharps and flats would cause us to assume a difference in pitch. Thus there is often a difference in pitch without any difference in notation, and a difference in notation without any difference in pitch.

It is not even certain in all cases which is higher, **a** sharp or **b** flat. Sometimes it is the one, sometimes the other. This depends on the modulation. It is easy to prove, for instance, that the 4th degree in f (b flat) is higher than the 7th degree in b (**a** sharp). The b flat as minor seventh of the scale of c, however, is lower than the **a** sharp mentioned.

In the case of c sharp and d flat it appears that d flat is higher than c sharp in the scales of e and a, but lower than c sharp in the scales of d and b (c sharp in d : d flat : c sharp in e = 32805 : 32768 : 32400). In this case there is a difference in notation between c sharp and d flat (where sometimes there is a difference in pitch and sometimes not), but not between one c sharp and the other, where there actually is a difference in pitch. The same applies to f sharp and g flat, and in many other cases.

It is self-evident that with such an amount of neglect on the one hand and partial indication on the other, any theoretical accuracy of the old notation is out of the question.

A striking example of how the old notation neglects both tone-theoretical and functional differences (we shall revert to the latter under "Notation and Harmonic Function" — page 47) is the following:

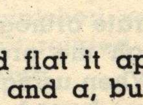


Fig. 53. d-a in the scale of C-major or a-minor.

When the key of C major is concerned the vibration ratio of this fifth is 40/27. If, however, the key of a minor is meant, which cannot be seen from the above example, the vibration ratio is 3/2.

So we come to the conclusion:

The socalled "pure" pitch depends on many factors, owing to the tonic relation of the tones. This applies both to diatonic and chromatic tones!

There is no relation between sharps and flats, and theoretical pitch.

Singers, violonists etc. who are able to apply the accurate pitch (from a theoretical point of view) are only guided by their ears. With regard to pure intonation, it does not matter whether the singer or player uses

1) Klavarskribo (without sharps or flats)
2) the old notation (with sharps or flats)
3) an incorrect notation (transposing instruments)
4) no notation at all (playing by heart).

Meanwhile it should not be concluded from all this that we wish to adopt a certain standpoint towards the various "problems of the theory of harmony" and by no means that we advocate the twelve-**tone** system, propagated by certain composers. — We are only discussing here the twelve-note system (mark "notes", not "tones") and our point of view is that for the theorist also this system is a better reproduction of the elements of music than the system of sharps and flats.

Notation and harmonic function

"But", the reader will probably remark, "even when sharps and flats have no use for indicating the theoretically correct pich, they are necessary for indicating the harmonic function. There is a difference between a dom. seventh chord and an augmented $^5/_6$ chord; between a minor third and an augmented second. Surely the old notation is much clearer and more complete than Klavarskribo?

On close examination it will be found that the old notation only indicates **some** differences in harmonic function, — in fact only those were sharps or flats happen to occur. This depends largely on historic accident!

There is indeed a difference between a dom. seventh chord and an augmented $^6/_5$ chord› but in the old notation only **one** note out of the 4 is written differently while the other 3 notes have also a different harmonic function (but they have no sharps or flats!) The dom. triad in F and the subdominant triad in G have also a totally different harmonic function, but this difference is **not** expressed in the notation because these notes have no sharps or flats. Only when lack of space on the stave makes sharps and flats necessary, do we sometimes see an indication of harmonic function.

In more complicated cases the correct notation would often be so difficult to read, that an easier, although incorrect, notation is preferred. In such cases 4 flats are used instead of 8 sharps etc.

When the scale of g is written in the old notation, it appears that this notation has no note (no place of its own on the stave) for the seventh tone of the scale. The tone of f, however, does not occur in the scale. Therefore, the new tone is simply written in the vacant space of the f, but marked with a sharp in order to distinguish it, and is then called f sharp. It is then quite incorrectly referred to as a raised f (= f sharp). This terminology is **wrong,** since we have to do with quite a different independent tone! We needed a seventh tone in the scale of g, and have **made shift** with the **position** of the f, because this happened to be vacant, and with the name of f, which was also available and for the sake of distinction was called f sharp.

That seventh tone in the scale of g, however, is an independent tone, not a "raised" form of any other tone. After all, the seventh tone of c is not a "raised" tone either. For it there **was** a special place on the stave; for the seventh tone of the scale of f too; in reality, there is no question of a "raised seventh" in the case of any flat scales.

All the talk of a "raised" f (= f sharp) is, therefore, simply due to lack of space on the stave and the lack of a name of its own. Fundamentally, f sharp has nothing to do with f, but derives its significance from the fundamental tone, in this case g.

The same applies in the case of flats. In the scale of f the old notation had no place for the fourth tone of the scale. The b position, however, was vacant, and this was borrowed, while at the same time the name "b" became available, for which "b flat" was written; this was likewise called a "lowered b". **In reality,** however, it is the fourth degree of f, and this has nothing to do with a "lowering" of the b, which is foreign to the scale. The fourth degree of c is not a "lowering" of another note either, is it? After all, in the scales of b flat, e flat, etc. we do not say that the fundamental tone has been lowered. The words "raised" and "lowered" are only elements of the old notation and are very misleading. It is no drawback — but, on the contrary, a very great advantage that these words have been discarded in Klavar, since Klavar has a place of its own for each separate tone of each scale. The same applies to the terms "augmentation", "diminution", "alteration", etc. All these tones and intervals are independent and are entitled to a name of their own and a place of their own in the notation.

On page 123 of his "Harmonielehre" (Theory of Harmony) Schönberg says: "For two reasons the expressions "raised" and "non-raised" degrees are not correct. In the first place the tones are raised only in our notation (by means of sharps and naturals), but not otherwise; for they (the tones themselves) have been replaced by higher ones. In the second place the degrees at any rate are not raised, but only use higher tones, or are replaced by higher tones."

Since there is no sense in distinguishing between "raised" or "lowered", each of the black notes in Klavar needs but one name; time will have to show what names these will be. For the present we have adopted the names deflat, eflat, geflat, aflat and beflat. These names are thus to be regarded as **independent names** and **no longer** as a "lowering" of something else. Entirely new names will perhaps be preferable in the future.

For the time being, however, it is better (in order to facilitate the exchange of ideas between any two persons one of whom uses the old notation and the other the new one) to use names understood both by the Klavar user and by the user of the old notation.

As regards the "black sheep" in the tonic sol-fa system we have already introduced new names for these; the complete list of names is: do, zu, re, vo, mi, fa, pe, so, bi, la, nu, ti, do.

It is not true that a sharp always indicates a rising tendency and a flat a lowering tendency.

In G major the "f sharp" has a rising tendency
In F sharp major the "f sharp" has a static meaning
In C sharp major the "f sharp" has often a lowering tendency.

Hence we come to the conclusion:

The old notation does **not** indicate harmonic functions completely and consistently, but only when sharps and flats **happen** to occur. In the other cases the function must be concluded from the tonal relation.

Theory tuition in Klavar

In Klavar we use 2 sorts of names.

1) the **absolute** names: c deflat, d, eflat etc.
2) The **relative** names (tonic sol fa names) by which tonal relations can be expressed.

ABSOLUTE NAMES. Intervals can be indicated by absolute names:

prime
minor secund
second
minor third
third
fourth
minor fifth
fifth
minor sixth
sixth
minor seventh
seventh
octave etc. etc.

These are the conventional names, somewhat modernized. Names like diminished, augmented, double diminished etc. do not occur in Klavar. A "diminished" seventh is called a sixth. The different functions of the intervals are expressed by other means.

RELATIVE NAMES. The 12 relative names form the chromatic scale.

do - zu - re - vo - mi -fa - pe - so - bi - la - nu - ti (see also chapter 3).

The diatonic scales are named as follows:

major:	do re mi fa so la ti
minor: (harmonic)	la ti do re mi fa bi la
Debussy scale:	do re mi pe bi nu, etc.

In harmonic minor the interval fa-bi has another musical meaning than la-do. Both are minor thirds but their suspension is different. Bi leads upwards to la.

In such cases the pupil who uses the old notation lears that "in vocal music the "augmented second should be avoided". The Klavar pupil is told that he should not write the interval fa-bi. This requires (but also develops) a fairly good insight in tonal functions.

The pupil has to realize the functions of all tones, which we think is a good method to avoid "paper harmony".

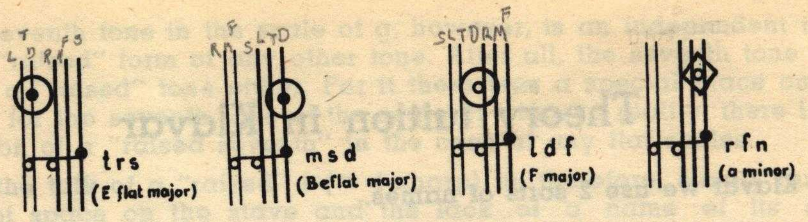
In the beginning and later on in difficult cases only, the initials of the relative names can be put over the notes to facilitate the harmonic analysis.

CHORDS. Chords can be indicated by their relative names, from which their position and tonal relation is at once evident:

Mark the difference between the following chords which are written in the same way but taken from different keys.

2-5-

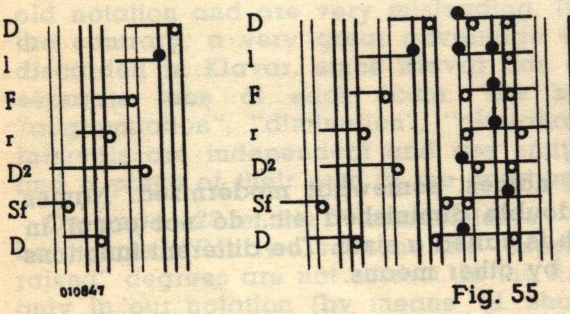
Fig. 54



The 4th chord is the socalled Neapolitan chord.

So different harmonic functions can be expressed by different relative names. In a modulation the position of the chord in relation to the fundamental note is changed, therefore the relative names are changed too.

THOROUGH-BASS NOTATION is in Klavar based on the relative names. Instead of figures one can write the relative initials in full or abbreviated (Capital letter for major triad, etc.)
Example:



D = do mi so (maj. triad)
l = la do mi (min. „)
F = fa la do (maj. „)
r = re fa la (min. „)
D² = do mi so 2nd inversion
Sf = so ti re fa (dom. seventh c
D = do mi so (maj. triad)

Fig. 55

The indication of the harmonic function for the orchestra.

We have already mentioned that the player of one instrument reads in flats while another reads in sharps.

Bearing in mind also that the harmonic position of a **note** in its turn can only be determined from the relation in which it occurs in the complete chord, we find that:

the **conductor** sees the complete chord, but since he does not play himself, he cannot influence the pitch;

the **players of stringed and brass instruments** who **can** affect the pitch usually see only one note, but they do not see the harmonic relation — for the pure intonation, therefore, they have to rely entirely on their ears;

the **pianist** and the **harpist** see the harmonic relation; but they are powerless, because they are tied to the tuning of their instruments, and

the **listener** must be able to appreciate the whole without any notation at all.

Chapter V

Klavar in actual practice

The results of Klavar lessons

The best advice that we can give you in this connection is: "Give it a trial yourself, with a few beginners — and give it a fair trial — in accordance with the instructions contained in the literature destined for that purpose." (See under: "What a teacher requires", page 53). The result — even with your first pupils — will be clear enough. Later on — after you have acquired some more experience with Klavar — you will be able to achieve still greater successes.

Playing at first sight generally offers a good basis for comparing the facility in reading acquired after a certain period of study, with the old notation on the one hand and with Klavar on the other, provided pupils are chosen of approximately equal ability — but here one should be very careful since.... **all** Klavar pupils **seem** to be very gifted! — Further, of course, music must be chosen that does not exceed the pupil's capability from the point of view of technique.

You will certainly be surprised at what a Klavar pupil can very soon play at first sight. The more key signatures, accidentals, clef changes, etc. there are in the music, the more obvious the difference will be.

Further we would refer to the testimonials on page 61.

If you have an opportunity of attending a demonstration of our Institute, do not fail to avail yourself of it.

The Klavarskribo Institute

THE MUSIC REQUIRED.

The Klavarskribo Institute devotes itself above all to the preparation and publication of the necessary music in the Klavar notation. — Practically all the music in which there is any interest can be supplied in Klavar from stock, from the very simplest to the most distinguished compositions.*) If need be, a certain piece is often prepared in response to a special request; on an average, all at about the same prices as the corresponding editions in the old notation.

All this has been made possible by the great progress in modern printing technique in the last few years. — Even fifteen years ago it would not have been possible to supply the demand for music in a new notation on such a scale, even if there had then been a music notation which was such a decided improvement on the old one.

PUBLICITY.

This is the second task of the Klavarskribo Institute. A new music notation will not be adopted by the public automatically — however excellent it may be — or rather, it will not be adopted quickly enough.

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*) As for as possible in the present circumstances

To be able to constitute and maintain on a sound economic basis such an enormous number and variety of publications, it is necessary that a large amount of Klavar music is "turned over", to which end a great number of users must be found.

So, it is necessary that sufficient publicity be given to the new invention, and that the adoption of Klavar should be encouraged and propagated.

The Klavarskribo Institute conducts a world-wide campaign — with the help of its agencies in various countries — in so far as the prevailing circumstances permit.

Supported by this universal propaganda, an ever-increasing number of music shops, Klavar teachers and instrument dealers make local propaganda for their own account, or with the special guidance of the Klavarskribo Institute.

THE INSTRUCTIONS FOR USE.

A music notation is not an ordinary article of consumption, for which a small leaflet of "instructions for use" would suffice. — The most logical solution would have been that the music schools and teachers should have undertaken the task of instruction. — **In the beginning,** however, this did not occur. — On the contrary, they even refused to take the trouble to acquaint themselves properly with the Klavarskribo method. — But now there is an ever-increasing change of attitude.

Thus, in the beginning the task of enlightening the public regarding the use of Klavar rested entirely with the Klavarskribo Institute and to a large extent this is still the case.

In order to teach the use of Klavar to the greatest possible number of persons in the shortest possible time, the Klavarskribo Institute has introduced its correspondence "propaganda courses", which have induced tens of thousands of people every year, who otherwise would not have played at all, take up music. A considerable proportion of these later on proceed to take lessons from a Klavar teacher, i.e. after the correspondence course has convinced them of the advantages of Klavar. These courses are only "dangerous competitors" for those teachers who do **not** give Klavar lessons. For the Klavar teachers they have proved to be of great advertising value.

The Klavar teachers

FINANCIAL CONSEQUENCES FOR THE TEACHER.

Some musicians fear financial setbacks through Klavar. — This fear is justified only if they do **not** teach Klavar themselves.

"With Klavar the pupils make much more rapid progress, so this means fewer lessons per pupil and receiving tuition fees for a shorter period", they argue. — Experience, however, shows that Klavar pupils make much better progress, but that on an average their period of study is certainly not shorter, since they continue their lessons much farther than the pupils according to the old notation, who, having been taught, after a great deal of trouble, to play simple pieces, are inclined to "call it a day" — to say nothing of the numberless premature discontinuations of lessons, on account of the initial difficulties.

Further, a great number of persons are now starting to take music lessons who would not have thought of doing so but for Klavar.

It is certainly not too optimistic to say that in the long run the number of those taking music lessons can be increased ten-fold.

SHOULD THE KLAVAR TEACHER LEARN KLAVAR HIMSELF?

An affirmative answer to this question is not such a matter of course as one would be inclined to assume.

Above all we would point out that there is a very great difference between "having a detailed knowledge of Klavar" — and "being a proficient Klavar reader".

SHOULD HE HAVE A DETAILED KNOWLEDGE OF KLAVAR? — By this we mean the knowledge (and a clear understanding) of all the symbols of the Klavar notation (without necessarily being able to play one's instrument from Klavar notes). This knowledge is indispensable to a good Klavar teacher.

You will have acquired this knowledge for the greater part, however, after a careful study of this book (especially Chapter I).

The only persons for whom it is not absolutely essential to have a detailed knowledge of Klavar are those who **exclusively** give lessons in playing an instrument to **advanced** Klavar pupils, and **themselves** use music books in the old notation (i.e. the pupil reading from his Klavar book and the teacher from his book in the old notation). — This is quite possible in practical teaching to advanced Klavar pupils, since they make no reading errors and have no reading difficulties, so that they do not require instruction in notational matters. The teaching only deals with fingering, technique, rendering, etc., upon which it can be completely concentrated, which is all to the good. — This manner of giving music lessons to Klavar readers is no longer a rarity and — provided the Klavar pupil is sufficiently advanced — the teaching suffers little from the teacher's lack of a knowledge of Klavar. Of course, such knowledge on the part of the teacher is **to be preferred**

Should he be a proficient Klavar reader? This is by no means essential for a teacher who is beginning to give Klavar lessons, while one who teaches Klavar regularly will gradually acquire reading practice.

In the long run, of course, proper proficiency in playing from Klavar music is desirable for every Klavar teacher and special material to acquire this without difficulty is available (or is in course of preparation for certain instruments).

Proficiency in reading Klavar can be acquired without much exertion or loss of time. Practising now and then at odd moments with suitable music will result in a surprisingly speedy increase in proficiency — even though at the outset one may have the quite wrong impression of starting again from the very beginning.

WHAT A TEACHER REQUIRES — AND THE EXPENSE INVOLVED.

The expense incurred in buying the material necessary for the teaching of Klavar is very slight.

Moreover, our Institute is always willing to send practice material etc. on approval, entirely without obligation, for a short time —

While in teaching from the old notation one is tied in the beginning to the key of c and the other "easy" keys, the Klavar pupil learns **all** keys with the same ease, so that for the music to be studied the Klavar teacher can choose the keys which are most desirable in connection with the **technique** of the instrument in question.

This is a very important advantage of Klavar, and is utilized in all sorts of study material which has been compiled specially for teaching from Klavar.

NO OBLIGATION!

Everybody is free to **teach** according to the Klavar method and whoever gives Klavar lessons does not undertake any special obligation towards our Institute. He is entirely free to fix his fees as he likes, and — just as in teaching from the old notation — to conduct his school as he thinks fit.

For further information apply to the Klavarskribo Institute, Enq. Dept. If required, you will at the same time be informed as to the most suitable study material for your pupils. (There is an Instruction Booklet on the subject). Catalogues will be sent upon application (please state for what instrument), etc.

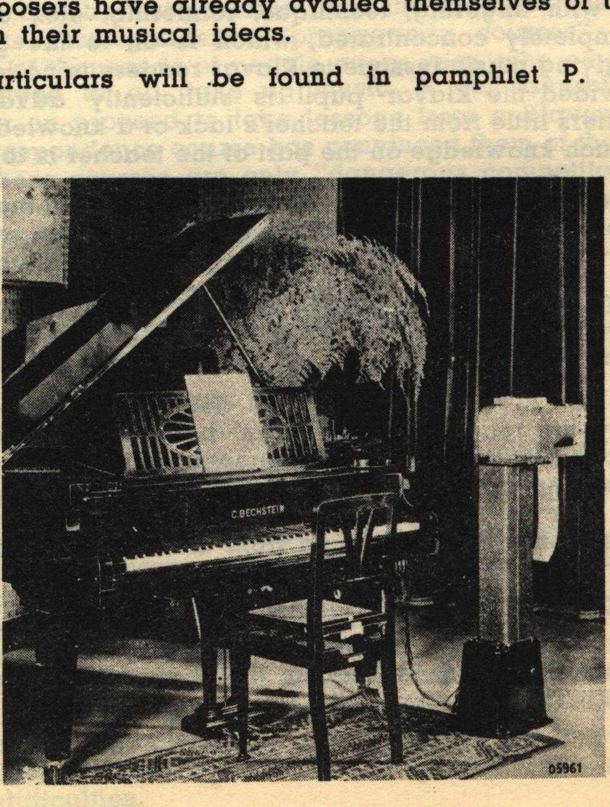
Miscellaneous

THE KLAVAR MUSIC "TYPEWRITER".

Many people may be interested to learn that it has proved to be possible, thanks to the logical design and the simplicity of Klavar, to construct a machine that writes in Klavar everything that is played on a piano to which it is electrically connected.

Many composers have already availed themselves of this machine to note down their musical ideas.

Further particulars will be found in pamphlet P. 8 (Free on application).



History and future of Klavar

The archives of the music dept. of Instituut Klavarskribo in Holland possess a collection of nearly a hundred contempory music notations of which none has met with succes. This collection is by no means complete.

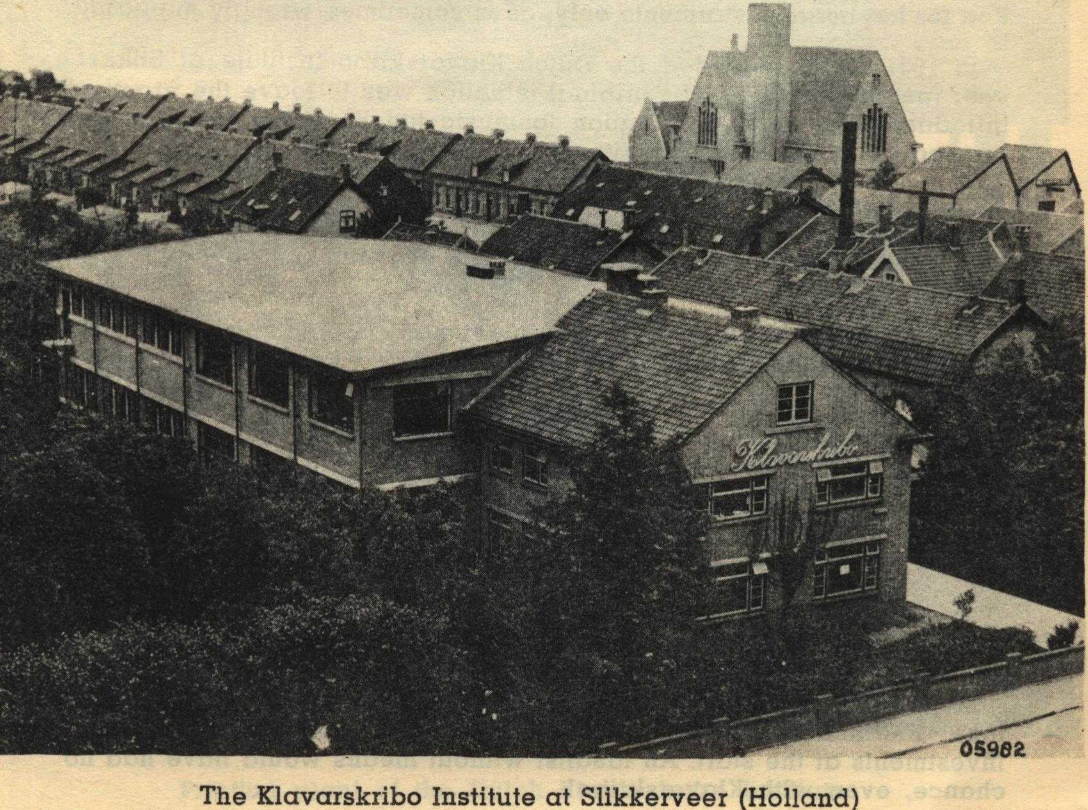
Several systems have one or two elements in common with Klavarskribo: there are staves consisting of groups of 2 and 3 lines, here and there some kind of chronographical indication of time is used, etc.

However none of the reformers had the courage to undertake a thorough revision of the complete notation; therefore the improvement they brought was too insignificant to justify the enormous enterprise of re-writing the complete music repertoire. Most of the new systems were mere proposols; in the best case a small number of editions were issued. (The number of Klavar editions has passed ten thousand already).

This success of Klavar, where previous efforts failed, is due in the first place to the logical and scientific base upon which it was constructed.

The inventor, Cornelis Pot, a Dutch engineer, developed his new notation in a thorough way and it took him years before he was convinced that it contained neither shortcomings nor superfluous elements.

Results in 20 years proved that he was right. Not a single alteration of the fundamental principles has been necessary.



The Klavarskribo Institute at Slikkerveer (Holland)

Show room of the Dutch Klavarskribo Institute

The name Klavarskribo, which in Esperanto means "Keyboard notation" was chosen because of the striking resemblance between Klavar and the keyboard, **not because Klavarskribo should be a music notation for keyboard instruments only,** as is sometimes wrongly supposed.

In 1931 Mr Pot founded the Dutch Klavarskribo Institute at Slikkerveer (near Rotterdam). His original intention was to leave the practical introduction of the new notation to music teachers; the Institute was to produce the necessary editions.

Soon, however, it became apparent that this was too slow a way to popularize Klavarskribo. Special correspondance courses resulted in greater success and in Holland alone the number of pupils runs into tens of thousands.

Klavar correspondence courses brought many people to music making who would otherwise never have thought of so doing.

Those who had given up their study, owing to the difficulties of the notation, took courage and had another attempt with Klavar.

It can safely be stated that Klavarskribo caused a considerable stimulus to music making at home. The success in Holland led to the foundation of branch offices in other countries: Great Britain, Belgium, U.S.A., Switzerland, etc.

The increasing number of Klavar players all over the world caused a growing demand for all sorts of music. The whole music repertoire, which had gradually been built up by many publishers, had to be translated by the Klavarskribo Institute alone in the shortest possible time! Fortunately Mr Pot was in a position to make the necessary investments at the start. An idealist without means would have had no chance, even with Klavarskribo!

Nowadays the Dutch Klavarskribo Institute possesses a modern printing plant, publicity and editorial department etc. in which a large and efficient staff do their best to meet an ever increasing demand for Klavar music from teachers and amateurs.

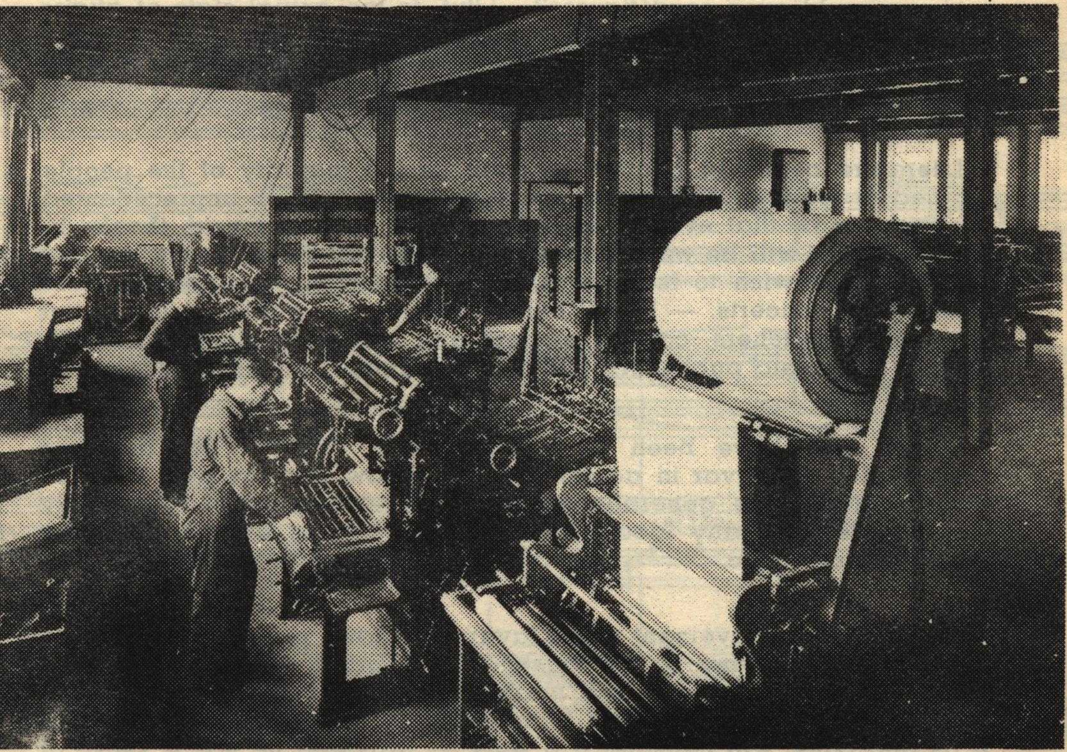
The number of Klavar editions is so great that practically all music for which there is a slight demand can be supplied at normal prices. There are simple children's songs but also such works as Bach's "48", concertos, sonata's, modern music, duets etc. The complete organ works of Bach are to be found in the organ catalogue; the concertgoer can take his St. Matthew Passion or Messiah with him; the singer can order Schubert's or Schumann's songs.

"Studies" for all sorts of instruments, from the simplest to the highest grades, are obtainable. Our catalogues give a good idea of the work which has been done already. New editions are published daily.

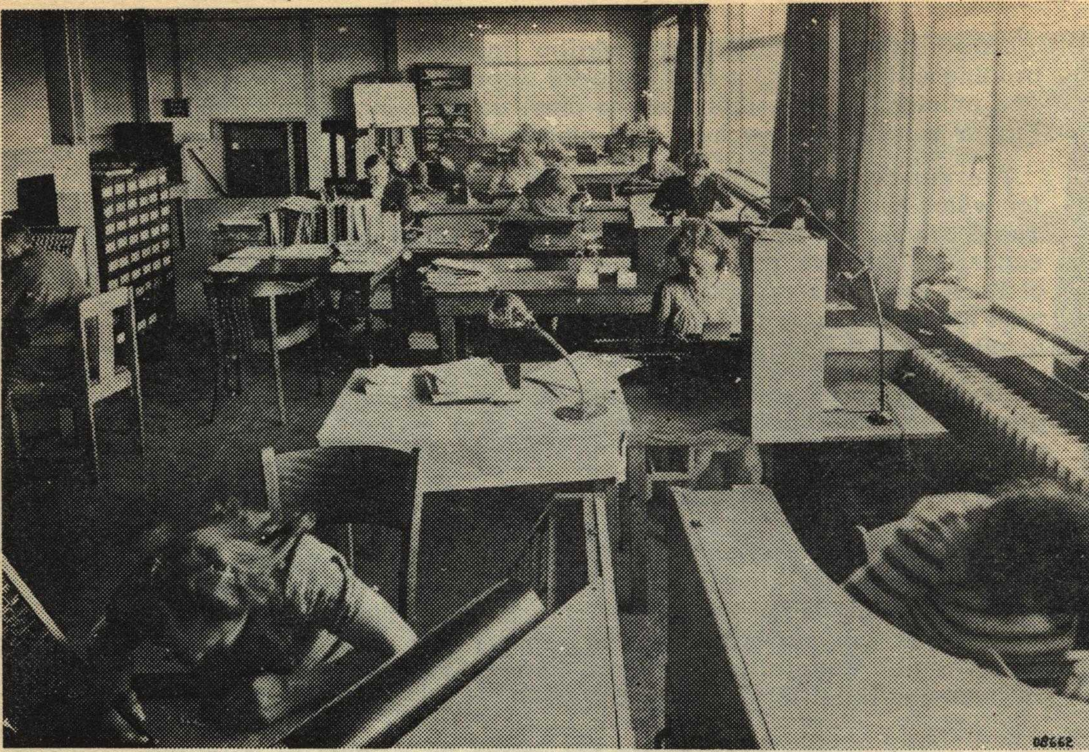
KLAVAR AND THE MUSICIANS. Musicians who have no difficulty with the old notation themselves, may hate the idea of learning a new system and therefore seek to ignore it. Some even go so far as to condemn the new notation without having studied it properly. The false arguments they use will, of course, lower their prestige as even their pupils will know better. They forget that sight-reading is at a very low ebb generally and that a better music notation would mean an immense relief to most music lovers.

Everybody should read music als easily as a book or a paper.

This aim seems far off, but with Klavar, it can be reached in the near future. Therefore we think it a duty for all who care for music, to help us destroy musical analphabetism as soon as possible.



Printing plant of the Dutch Klavarskribo Institute



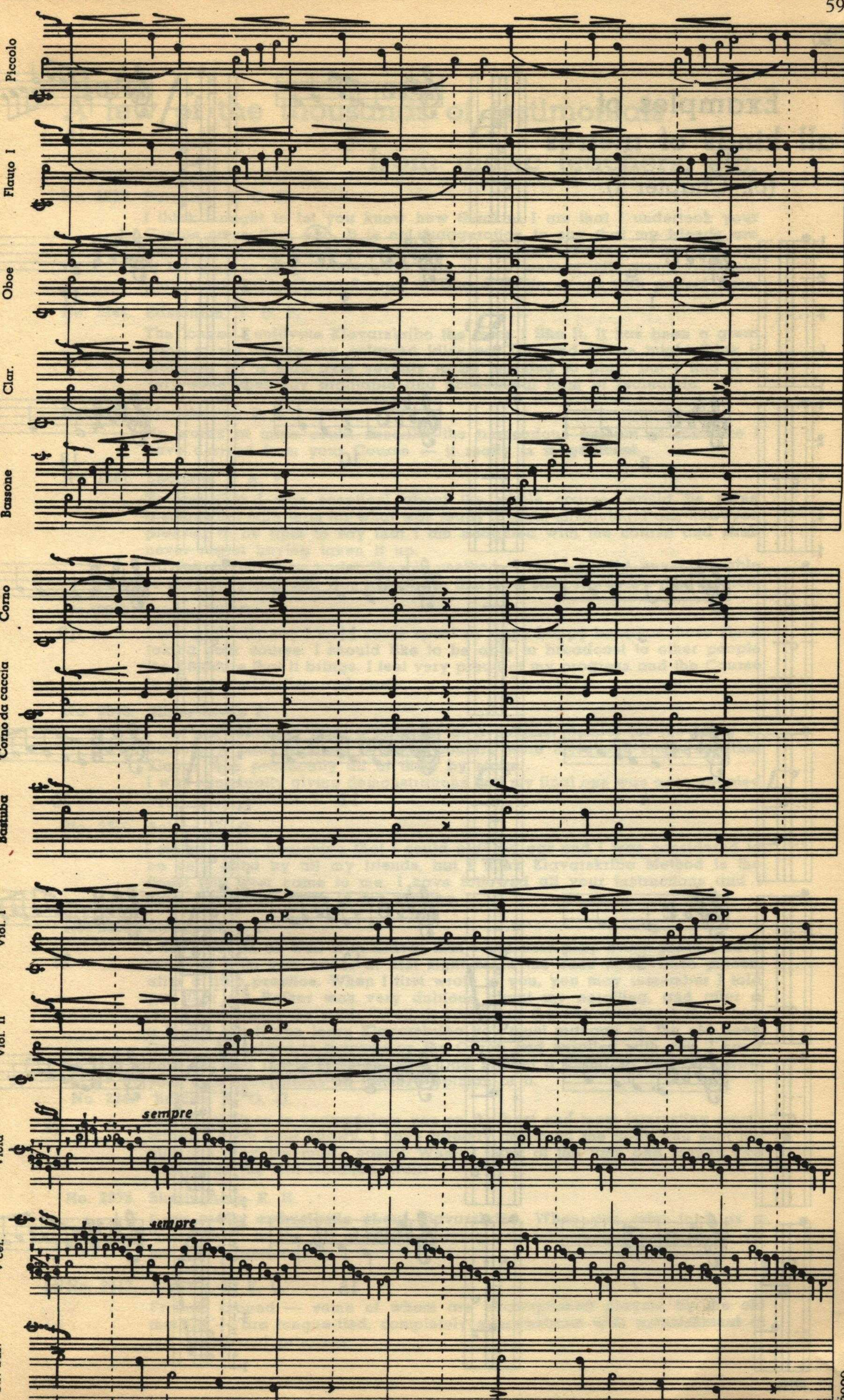
Editorial dept. of the Dutch Klavarskribo Institute.

What would be the state of popular education if the vast majority of the people were illiterates? — And of arithmetic if only a few persons could even read figures? — But, is the actual state of affairs otherwise with music? — And is it possible to alter this state of affairs as long as the music notation remains so complicated that only a small percentage of the population can read music?

Literature began to flourish as soon as the majority of the people learned to read. — And music can look forward to an unprecedented expansion now that everybody will be able to read music, thanks to Klavar. There will be an enormous increase. Not only in the number of those who wish to learn to play an instrument, but also of those who attend concerts. — It will benfit not only the public at large, but also music teachers, concert singers and instrumentalists, the music shops, the music publishers and the instrument makers and dealers.

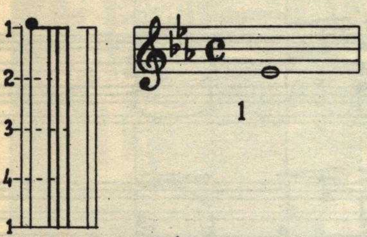
Those who have been in a position to observe the immense possibilities of Klavar in actual practice, know that the new notation and its effects are generally greatly under-estimated and that only few people have any idea of what Klavar means and promises for the future of music.

By becoming conversant with Klavar, acquiring practical experience with it and applying it, the musician will profit by its present and future advantages — and will make the public profit too. A musician who is willing to investigate thoroughly, in an unbiassed spirit, the pros and cons, will consider it a **duty** — provided he has a sense of responsibility — to acquaint his pupils with Klavar, or at least with Klavar **as well.**


Piccolo
Flauto I
Oboe
Clar.
Bassone
Corno
Corno da caccia
Bastuba
Viol. I
Viol. II
Viola
sempre
V.cel.
sempre

Examples of all kinds of metres

(cf. Chapter I).



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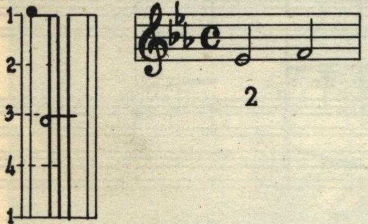

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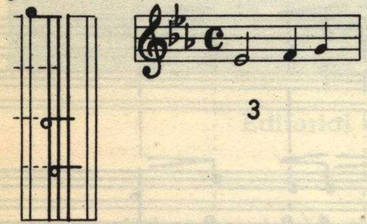

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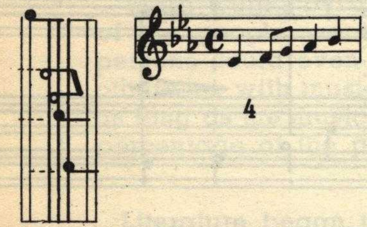

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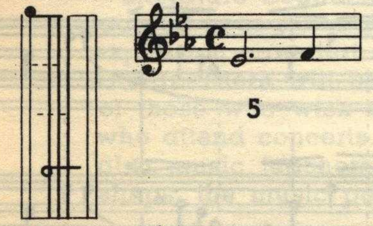

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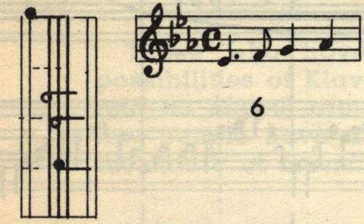

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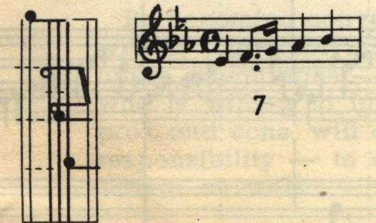

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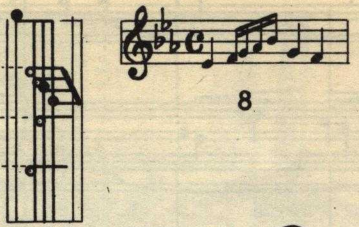

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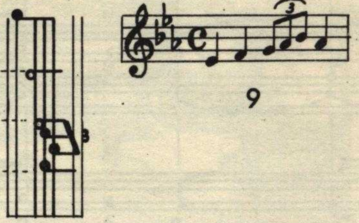

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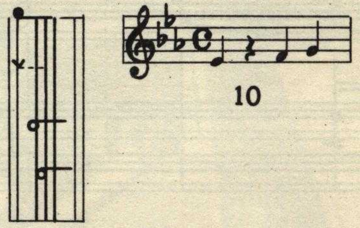

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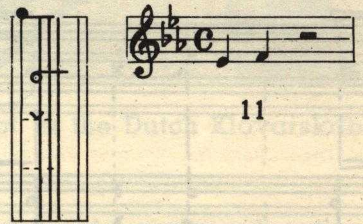

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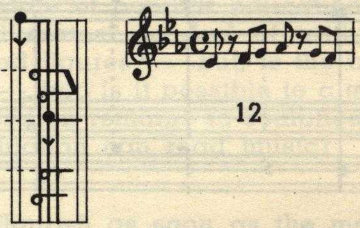

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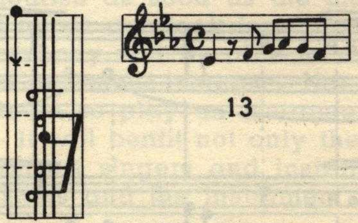

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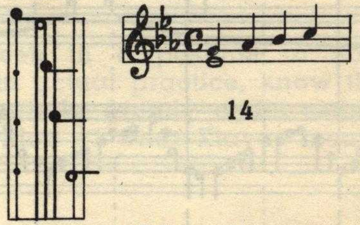

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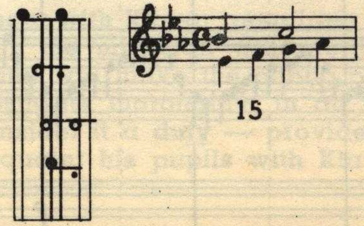

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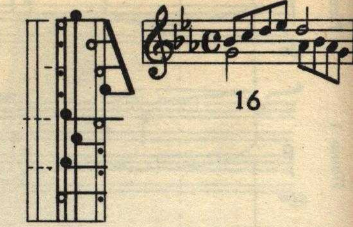

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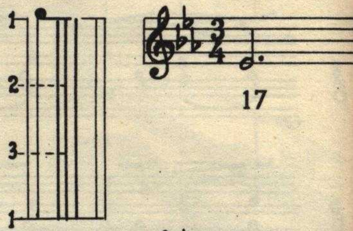

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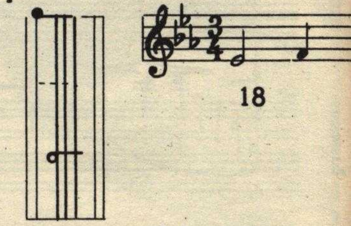

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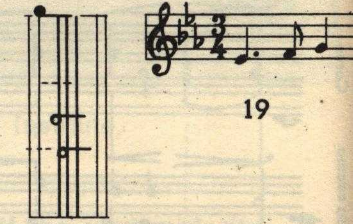

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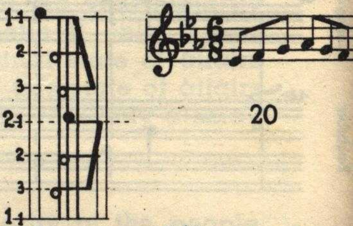

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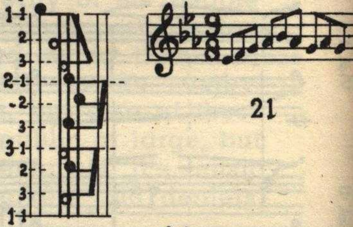

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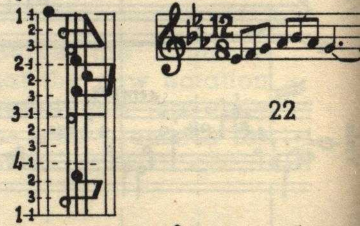

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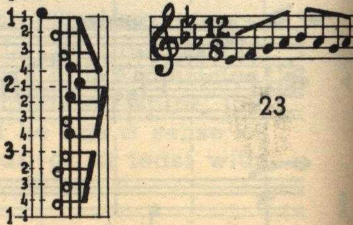

23

A few of the thousands of testimonials from music teachers, etc.

No. 2237. Barnsley, T. C. H.

I think I ought to let you know how thankful I am that I undertook your Course some time ago. It is no exaggeration to say that my **friends are astonished** at my ability as a pianist. Your Course removes all the drudgery of learning to play. Having had only twelve lessons with you, I can now play comfortably Opera-Sacred or Dance Music — all **with perfect ease.**

No. 2244. Edmonton, T. D. F.

The longer I cultivate Klavarskribo **the more I like it.** It has been a great boon to me during my enforced idleness. You and others might think it madness for a man **over seventy** to be learning to play, but I find it a very sane, mentally profitable and economical form of recreation.

No. 2245. Manchester, D. L.

No words of mine could describe the tremendous amount of pleasure I have derived from your Course — it really is **magnificent.**

No. 2261. Sedberg, J. A. F.

To say that I was sceptical about the whole course, would be using a somewhat mild term for what was really a great misgiving. I am, however, pleased to be able to say that I am **delighted** with the course and shall never regret having taken it up.

Having failed once under the old method, I felt I should never be able to play the piano and was **amazed** to find **how easy** it was by your method.

No. 2265. Frome, W. C.

I can truthfully say I have never spent **so many happy hours** as those since taking your course. I should like to be able to broadcast to other people the pleasure that it brings. I feel very proud of my progress and the Course is all you advertise and more.

No. 2349. Sligo, C. de P.

I am just returning from a fortnight at a Summer School for the study of Sociology. Lads from all over the country were there and I can say that Klavar took practically all of them by storm.

I was continually giving demonstrations and my final one was accompanied by a short Lecture.

No. 2350. Bolton, G. G.

I stated at the beginning that I could play by ear and I was considered to be very good by all my friends, but I think Klavarskribo Method is the finest that ever came to me. I have followed all your instructions and I have advanced 100 % in my playing.

No. 2356. Stockport, J. P.

I have got on **so well** with Klavar that I can now play every piece I have received from you, either at first sight or, in the case of advance pieces, after a little practice. When I first wrote to you, you may remember I told you that my Father was very dubious about my enrolling, and after a lot of persuasion he said: "Well, if you learn the old notation I shall buy a Piano, but if you learn Klavarskribo you must manage on the old Reed Organ". I decided to manage on the Organ and enrolled with you. I have done so well that a fortnight ago, Dad bought a Piano so you can draw your own conclusions on Father's opinion of it.

No. 2363 Briston, A. G. C.

Just a few lines to congratulate you on the best and most interesting music tuition I have ever known. I have already mastered the book you sent me and can read the music easily. When I think of the time and money I've wasted on the Old Notation, well!

No. 2373. Birmingham, E. H.

I am **really enthusiastic** about Klavarskribo. When you refer to it as a "revolution" in the art of piano playing you fail to do it full justice. To me it's **"miraculous".**

No. 2417. Nigeria, E. K. U.

Friends around — some of whom are accomplished players by the old method — are tongue-tied, completely **overwhelmed with astonishment** at my speed and progress.

No. 2389. Underwood, H. S.

As you have said, **no-one can fail** in this Course and your system has made learning a leasure. I am **delighted** with the instructions received as nothing could be more easy to understand. I have watched the progress of others by the old style and although they practise twice as long as I do, their progress is much slower.

No. 2444. Consett, J. B.

May I say that I never expected to be able to play at all but your Course is so **easy** and so **straightforward** that even the most unmusical person could manage it.

No. 2446. S. E. 24 M. B.

Your method is all it's said to be and even more. I had no idea before I came into contact with Klavarskribo, that music could be taught so,**quickly and so easily;** I am afraid I would not have had the patience to try and learn the old notation — it's so difficult and takes so long.

No. 2457. Nottingham, W. B.

I would also like to take this opportunity of registering my amazement at the amount of unnecessary drudgery which you have cut out of music. It may interest you to know that at the age of ten years I was so desperate with boredom at the drudgery when forced to practise (old notation) by a zealous parent, that in my temper, I actually bit off a number of the projections of the white keys. With the Klavarskribo system I **enjoy every minute** I can spare at the piano and leave it every time knowing that I have advanced appreciatively. One of the curses of the old notation is undoubtedly its maddening slowness.

No 2501. New Brighton, W. B.

Progressing **in leaps and bounds.** Friends and family already amazed at my quick learning. Still can't get over the fact that I wasted 18 months on the old notation.

No. 2519. Rhymney, H. E. M.

When you stated the standard that would be attained at the end of three months I can tell I felt rather dubious. Now the doubts have vanished and I have **nothing but admiration** for this system.

No. 2216. Sgt. Royal Marines.

It may be of interest to you to know that when I was in Holland I had, on one occasion, to enter a shell-torn house and the first thing I spotted lying on the floor was a Dutch copy of the Klavarskribo Course Later, whilst speaking to some Dutch people I happened to mention that Klavarskribo was also studied in England, and they told me that the method was extremely good and was widely used in Holland I have listened to a Dutchman playing who learned by this method and, in my opinion, he played better than most people I have heard who studied years by the old notation system. And so you have a pupil who is not wildly excited about Klavarskribo, but one who has been proved to him by people who are buying, not selling the idea that your Course is the best known to date.

From the „Tijdschrift voor Liturgie" (February 1940).

„In the course of the history of music the notation has not been able to keep pace with the development of the new music itself; people have adhered to an antiquated system and have used inadequate means, which have at last led to the illogical construction of the note system that is now universally known."

. . . .

"... we venture to welcome and recommend the new Klavarskribo system; it is based on those twelve equal parts and is built up in a logical way, or rather, it has unearthed the logic and standardized it for us in a masterly way."

. . . .

"... we can hardly imagine what objections can be raised to a system (Klavarskribo — Ed.) which is entireley in keeping with the nature of things It would be better to give it a practical test first; it can hardly be imagined that a Klavar user would revert to the old complicated system.

It is a great achievement in itself that all those flats and sharps, the different clefs, all those varying representations of the notes etc. etc. can be done away with. Moreover, the much greater clearness in all respects is very helpful...."

QUOTATIONS

(Translated)

a) **Aug. Serieyx in "Vincent d'Indy Course de Composition musicale I". (1912) page 62, 1c.**

Why should not the degrees of our stave have a definite and invariable value: that of a semi-tone — the really indivisible unit of our **musical system with twelve equal parts?**

b) **F. Busoni (1910).**

And at last it dawned upon me that our present-day octave no longer consists of seven intervals, **but of twelve; and that each of these twelve intervals should have its own place** in the music notation.

This representation (the old notation) is illogical and confusing, and its deciphering makes unreasonably complicated demands on the intellect, which, thanks to the work and practice of numberless generations can, it is true, be fairly easily mastered, but which, at any rate, requires an effort that could be used at a hundred other more important moments.

c) **Friedrich Weisshappel (Director of the Vienna Conservatoire).**

Reform of the music notation — words of deliverance from endless trouble for all students and instrumentalists.

d) **Schönberg in "Harmonielehre". Page 464.**

.... the fact that there are here 21 names of notes and that they start from c is in accordance with — and the result of — our defective music notation; **a better music notation will have only twelve names of notes and an independent symbol for each of them.**

e) **Schönberg in "Harmonielehre". Page 251.**

... and even in that case a composer cannot give a practicable representation of the rhythms as they are present in his mind. **Here too the future will bring something different.** The old system, it is true, is still existent, but it no longer simplifies the representation, but renders it more complex, of which anybody can convince himself who peruses the rhythmic notation of a modern composition.

f) **Eaglefield Hull, "Modern Harmony, its explanation and application", page 34 (abt. 1920).**

As a matter of fact, the new music goes but clumsily on the old lines of notation and keyboard nomenclature. Its proper representation to the mind through the eye **would seem to demand a new system,** in which the following points should be secured.

a. **The abolition of accidentals in notation.**

b. A new system of naming the notes of the keyboard.

c. The avoidance of any suggestion even of a secondary relationship of the black notes to the white ones — in other words, the complete obliteration of any supposed diatonic foundation for the old chromatic notes.

g) **P. Hindemith — "Unterweisung im Tonsatz", page 109.**

If it is even possible to standardize the sound so far that the delicate differences of the intervals disappear between the keys of the keyboard, **how much easier would it be for such an external makeshift as the music notation to adopt this simplification.** Whether it will ever do so and to what extent it will ever be possible, from a graphical point of view, to arrive at a reform of the music notation, which besides a notation in twelve semitones involves still further urgently required improvements (equality in octaves, unambiguous separation of the division of the note values into twos and threes) cannot be discussed here.

For the sound analysis this (cumbersome music notation) **is not only worthless — it is even obstructive.**

h) **Busoni: "Entwurf einer neuen Aesthetik der Tonkunst", 1916, page 36.**

What we now call our tonal system is **symbols,** and nothing else. And here too the symbols have become more important than what they should represent, and can only represent.

i) **Hindemith: Unterweisung im Tonsatz 2, page 15.**

Every teacher knows what a struggle the pupil has in the beginning with the clefs. As a result of incorrect teaching methods we have now reached the point that a c-clef (to say nothing of several clefs above each other) constitutes a serious obstacle even to good pupils.

j) **J. Achtélik: Der Naturklang als Wurzel aller Harmonien, I, page 3.**

The raising and lowering of the tones is only apparent; the derivation is made only with reference to the name and the notation. In reality the tones of c sharp, d sharp and a flat etc. are independent new tones that have certainly not come into existence by an alteration of the tones of c, d, a, etc.

k) **Max Prick van Wely — Technical Problems in modern pianoforte music — "Wereld der Muziek" (The Music World) February 1942.**

Among the **general** difficulties in rendering modern works is the often complicated notation. Owing to the frequent alterations and also to the simultaneous use of different chords in so-called polyfonic music the notation is often so confusing and so obscure that it is difficult to see the wood for the trees.

The rhythmical difficulties are not to be underestimated either.

l) **Romantic Harmonics and its Crisis in Wagner's "Tristan" — Dr. E. Kurth.**

Moreover, as will repeatedly be evident from the following, even Wagner himself is not always accurate as regards orthography and frequently altered it to facilitate reading and the playing of the orchestral instruments just as the classical composers did, particularly Beethoven, and above all Schubert.

m) **Wilhelm Ostwald — Outline of Natural Philosophy (2nd edition 1913) — edited by Prof Dr. Siegmund Günther (Natural Science Series). Page 103.**

...... the music notes are another (example; Editor) ......

...... By the use of the different "clefs" the unambiguous relation between pitch and note is disturbed, and the "key signatures" written at the beginning of the stave have the drawback that they remove the symbol from the point where it is applied. In spite of this defectiveness, however, the notation is quite international, and everybody who is conversant with European music also understands its symbols. 1)

Note. 1) It is not difficult to perfect the notation from the point of view of clarity, which would make things very much easier for students of music.